

## Furniture for the House of Tomorrow

TWO WIDELY DIVERGENT OPINIONS BY WELL-KNOWN MEN,  
EACH OF WHOM SPEAKS WITH AN AUTHORITY THAT IS CON-  
VINING TO MANY FOLLOWERS

*By Paul T. Frankl*

*Educated in Berlin, with further study in Vienna, Munich, and Paris, Mr. Frankl came to this country in March, 1914. This month rounds out twenty years of his independent work as a decorator, designer, and lecturer. In the capacity of lecturer he has spread the gospel of modernism among many thousands of students and laymen. One of his first commissions was Helena Rubinstein's first establishment, in 1914, and he has designed three others for her in the years following. Stage settings for the Theatre Guild came from his pencil and brush during 1915-16. New York University made him a professor, and in addition he has lectured for five years at the Modern Museum. Three books have appeared from his pen: "New Dimensions," "Form and Reform," and "Machine Made Leisure."*

—EDITOR.

*By Henry F. Bultitude*

*Starting in his father's furniture manufacturing business in London, Mr. Bultitude won three scholarships at the Art School for furniture design; in 1906 was elected to the Society of Arts, London; and joined the designing staff of an important decorating firm in that city. He was sent by that firm to Los Angeles to work out a scheme of decoration with the architect for the Huntington residence at Pasadena, which now houses "The Blue Boy," "Mrs. Siddons," and other famous paintings. After returning to London he was sent here a second time, and this time remained, starting his own business in 1913. Mr. Bultitude is a former president, Society of Interior Decorators, vice-president of The Architectural League of New York, a founder member of the American Institute of Decorators, and now vice-president of its New York Chapter.*—EDITOR.

FOR the last thirty-five years people have asked the question: Will modern art live?

Today, as contemporary style in the decorative arts is spreading all over the globe, and, during a comparatively short time, has found wider acceptance and more enthusiastic recognition than any style of previous periods, more and more people are asking this question. Being more conservative than our brains, our eyes at first resent that to which they are not accustomed. But what yesterday was incomprehensible becomes the reality of tomorrow. In practically every endeavor of mankind, including art, speed and the god Machine have taught us to anticipate the "impossible."

Contemporary expression of art in its new forms—contrasting colors, new materials, disregard for traditions established by long usage—has come as a shock to us. But all modern progress has been made by shock tactics. Our generation has been shocked by the terrific speed of bicycles, by the first appearance of the horseless carriage, by suffragettes and the success of their movement, by astounding developments in every field of modern science, by modern music, modern sculpture, modern painting.

THE realization that interior decoration and furniture of the future will not be based on radical modern tendencies is becoming more generally believed; even the enthusiasm of some of modernism's most ardent supporters is waning, and they are returning to the basic principles of design that have come down to us through the ages.

These principles have proved, through countless examples of furniture, that useful objects may be practical and beautiful. The decorative quality of furniture is given by the proportion of the mass, by mouldings, the grain of the wood, color, painted decoration, the fabric coverings, and many variations of the different forms of enrichment; these factors provide an unlimited and diversified field of opportunity for the designer's ingenuity.

Interior decorative design in its broadest sense is the solving of a complex problem, not merely an opportunity to exploit the personal idiosyncrasies of the designer at the expense of both the owner and the objects concerned.

That this positive point of view not only still exists, but is growing, is evident from the perusal of the ten articles by architects that ap-



## ❖ FRANKL

We are going through the same experience in our resentful attitude toward the new forms and expression of modern decorative art. To fight the existence of the contemporary art movement is as futile as it would be to fight the machine. Modern art and the machine are now penetrating the last stronghold of tradition—man's home. What is the aim in modern decorative art, and where are we drifting? Do we wish to create a more pleasing, restful atmosphere in harmonious colors? Do we want to be playful and decorate, with designs modern in conception, the plain uninterrupted surface we have so painfully been striving for? Do we believe that by replacing graceful curves with straight lines and sharp angles we can achieve our ends? Are we striving for a new, a better, a higher ideal of beauty? And what is this ideal? Do we want to be serious and solemn, or playful and sophisticated?

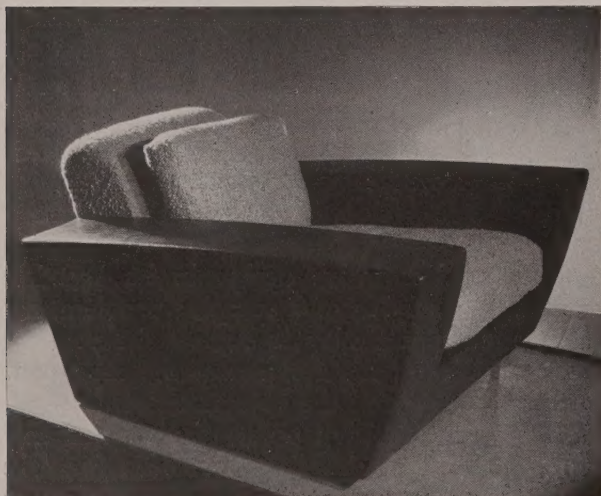
Like every modern movement, the modern decorative art movement belongs to youth. Its impulse is self-expression. The young artist usually does his best work during the early years of his struggle. It may not be the most finished product; usually it is the most direct and most exciting expression of which he will ever be capable. In his youth he is impressionable, easily excited, therefore most exciting to others. He suffers from this quality and strives to be good and improve his art. As he succeeds and is accepted, his most vital force diminishes—the fascination of youth. Therefore the real artist is one in whom eternal youth renews itself, one who through all his years strives for something eternally new. Art is a record of emotion, and "goodness" has nothing to do with it.

Just as in the fields of painting, sculpture,

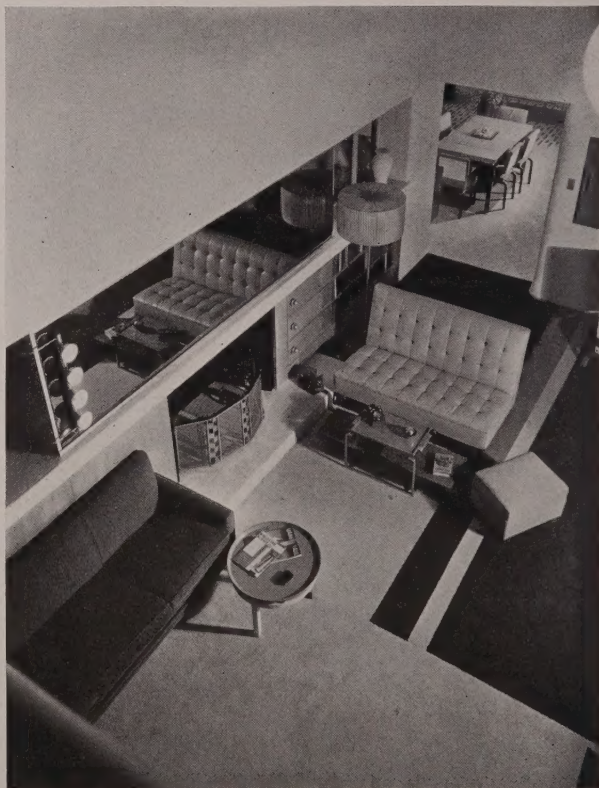
music, and letters, modernism departs drastically from the outworn forms of bygone days, so modern decorative art definitely and conscientiously seeks new expressions and new forms for new materials, new uses for old materials and new combinations of color and color effects. In modern decoration our aim is to be young, to be stimulating, to be exciting, and to let our three-dimensional pictures, our ensembles, communicate to the onlooker the joy that went into their conception so that he too shares our fun.

We have a new idea of beauty today. The Greeks had their columns; the Romans had their arches; the steeples of the Gothic cathedral pointed straight to heaven, pleasing their time and their God. Today we have awakened to a new consciousness in our existence. Speed, cousin of Time, enriches our lives by widening our horizons and giving us a fourth dimension. We today are in love with Speed; we are drunk with it, possessed by it. Our lives are regulated by Speed—this new twentieth-century goddess.

What has Speed to do with modern decoration? you may ask. Once we are in the haven of our four walls, we want our homes to be restful



Photograph by Alfredo Valente by courtesy of "Arts & Decoration"



Photograph by Hedrich-Blessing Studio

*A chair designed by Mr. Frankl incorporating his ideas of what this age of youth demands*

*An unconventional view of a modern interior as designed by James S. Kuhne and Percival Goodman*

## « ARCHITECTURE »

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## ❖ BULTITUDE

peared in the January issue of *ARCHITECTURE*.

The practical problems that have arisen in modernistic design have been many. Enormous windows, out of all proportion to the rooms, have caused excessive glare; the terrific heat of the sun, despite all kinds of shades and screens to keep it out, has faded carpets and chair fabrics and rotted curtains.

Of course, one may say that these embellishments are not essential in this modernistic age, but curiously enough the demand for comfort is perennial. Comfort is impossible while there is even one disturbing factor, and to attempt an hour of pleasant relaxation in a room that simulates a conservatory, without even the beauty of its plants, is impossible. Add to this the fact that the furniture may be as impractical in design as the architecture that encloses it, and you have a rather hopeless situation.



*One of Mr. Bultitude's pencil drawings for a simple easy chair, the design of which is based on what he feels to be the practical requirements of comfort. The rear legs follow the structural lines of the back, while the front ones are shaped to harmonize with the flowing lines of the arms*



*Living-room of Waldron Faulkner, architect, Bronxville, N. Y.*

*Photograph by Robert M. Glasgow*

The ephemeral state of this period of design was obvious to many, but its amazing oddities gave it such excellent publicity that the false conviction grew in some quarters that no one had designed anything before this genesis of new ideas. One has only to see an international exhibition of modern architecture or interior decoration to realize that it is based on a few stunts that have been copied in every country, so even its originality is denied them. The arts and crafts quickly followed the architectural trend, and soon outdid it in amazing peculiarities of design and construction. Furniture was made

that hardly could be moved, beds were built in, so that it was almost impossible to make them, every law of comfort and convenience that we had ever known was violated, and the most incredible things appeared—products solely of a desire to make things that bore no resemblance to their prototypes.

But the unyielding desire for comfort remains, and as the novelty of Modernism wears off, these creations will be seen in all their crudity and will vanish even more quickly than they appeared.

I realize full well that designers who have



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and forget speed. But speed has many expressions and the one we are referring to here is not that which is registered on the dial of the speedometer. The horizontal line, straight and uninterrupted, may be considered the graphic, conventional symbol of speed. Speed, not measured by m.p.h. but as expressed by new shapes and forms typical of our age and born in the wind tunnel of the aeronautic laboratory—this is our aim.

Streamlining had its origin in the endeavor to overcome wind resistance in automobiles and airplanes, but it has gradually developed into a style that today is not restricted to rapid transit,

but has been introduced in fashions, in decoration, and in architecture.

The furniture of today and tomorrow is definitely and typically under the influences of these emergent forces. For the last twenty years we have witnessed motor-cars getting lower and lower. A critical observer notices an analogous tendency in furniture during that period. At first we ascribed this new lowness in furniture to the lack of formality characteristic of our time. High vertical furniture was expressive of formal dignity, whereas low furniture, with its lounging appeal, invites informality. But today's furniture, as shown in the illustrations herewith, is borrowed from the streamlines of

the bow of a boat cutting through water at fast speed. In some of the more modern creations, the leg, so typical of all period furniture, is essentially vestigial. We find beds, commodes, sofas, and easy chairs comfortably resting on a base lying straight on the floor, thus preventing dust from accumulating beneath them.

The process of elimination of all unnecessary, meaningless decoration is definitely influencing design in modern furniture. Simplicity and restraint are our aim. In his constant search for new materials and new uses for existing stuffs, the modern designer is endeavoring to bring out the intrinsic beauty of his material by letting it speak for itself. Wood is allowed to be wood; metal is metal; cork is cork; glass is glass; and, above all, we avoid having one material imitate another.

*A group about the fireplace end of Mr. Frankl's New York studio*



*Photograph by Emelie Danielson by courtesy of "Home & Field"*



## ❖ BULTITUDE

not followed the Modernistic cult have been classified as copyists, and lacking in originality, but so-called originality that makes the object useless for the purpose intended is not design. Take, for instance, the ordinary easy chair. Its only reason for being is that it provides a comfortable means for sitting in an easy posture, and at best is not an object of particular beauty. Its proportions are governed by the human form; when these proportions are violated the chair is useless for the very purpose intended. Countless types of easy chairs have been made, all very similar, owing to the basic requirements necessary to make a useful object, the only chance for any variation being in decorative details.

To effect a radical change in design, these same chairs have been made without feet, which makes it well nigh impossible to move them, or

to clean under them—a quite important practical requirement. The arms have been lowered so that they cannot support the body, the outlines of the back given angular shapes merely for effect; in the end you undoubtedly have something “different,” but useless. Many examples could be cited, but repetition is tiresome.

“Mission” furniture was simple, durable, and of good proportion, yet artistically it has not proved satisfying and is no more.



*Corner of a library furnished by Mr. Bultitude in which the chair covered with red damask was made of unusual width for a special purpose. The printed valance covers the usual type of legs, but without making it difficult to clean under the chair*



*A grouping about the fireplace in the living-room of Samuel A. Salvage, Glen Head, Long Island. Roger H. Bullard, architect*

© Amemya



## ❖ FRANK L

Metal is playing a more and more important part in furniture making. Against its very definite advantage, it has the disadvantage of lacking warmth, texture, and appeal to the sense of touch that wood and other materials possess. It is therefore doubtful whether metal furniture will find great acceptance in homes where esthetic appeal is a significant factor.

Cork has recently been introduced to a larger extent as furniture covering. In heavy sheets of a quarter-inch thickness it is a most practical material, with definite charm, and very useful qualities. Pleasant to the touch; its texture in-

teresting to the eye; its warmth congenial to its use in furniture covering, cork is tough and will withstand wear and tear better than wooden surfaces. Cork does not stain, and its toughness prevents it from being easily mauled. Corners of cork can easily be rounded, and in doing so we overcome one of the great objections to modern furniture—its straight, sharp angularity. Cork is therefore a most practical material.

As covering for table tops, mirror tops on bureaus, black glass for metal and glass tables, and frosted glass illuminated from below for incidental effects, glass also finds wider acceptance. Practically every industry and its prod-

ucts are being used in some way or another in furniture making. With the wider acceptance of modern furniture there is no doubt that we shall develop a style truly expressive of our age.

It may seem that Americans are slow in accepting new ideas and putting them into practice, but conditions here are very different from those that prevail in Europe. The success of a



*An interior designed by James S. Kuhne and Percival Goodman in which the stairs have been treated merely as a functional necessity*

*Photograph by Hedrich-Blessing Studio*



## ❖ BULTITUDE

Metal has always been a most valuable accessory in furniture design, and the use of brass and silver, for handles, decorative mounts and inlays, has added interest and beauty to many types of furniture. Iron has also found structural and decorative use, but furniture made wholly of metal will never be generally used; it is cold and repellent to the touch, and even when made to simulate wood has an unsympathetic quality that excludes it from residential use, relegating it to institutions and cheaper hotels.

Because steel has become an important factor in the structure of modern buildings, although there it is carefully hidden from view, the modern designer decided that furniture of metal was the only type that could be in harmony with the surroundings, so pipe appeared in all kinds of burnishes and finish to provide both the practical and the esthetic in furniture. Even the decoration was made to conform, for pipe-like excrescences appeared on the walls as pilasters, and these were silvered to bring into mind

the metal that was somewhere hidden inside the walls. To complete the picture, metal flowers of shining lustre but unknown genus were placed on the mantelshelf, and so another phase of misapplied design reached its height, and is now happily disappearing.

Although other materials will undoubtedly be discovered and used, wood will remain predominant in furniture construction. So far nothing has been found to surpass the beauty of the grain in wood and the effects that can be produced by its decorative use, and the ease with which it can be worked makes its practical use simple. By practical use, I mean that the



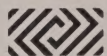
*The hall in the country house of Paul D. Cravath, Locust Valley, Long Island, in which the staircase has been designed with regard to how it looks as well as how it functions. Bradley Delehanty, architect*

*Photograph by Samuel H. Goltzcho*



## ❖ FRANKL

movement in America can only be judged by its general acceptance by a heterogeneous public, and it naturally must take a long time for new ideas to penetrate the minds of the masses. In Europe a few elect may start a new movement, stir up a tempest in a teacup and, through the printing presses, may make believe that it is of national importance. Not so here. We are modern at heart and only too open to accept anything new; but before it can be presented to the great public it has to be carried beyond the state of the laboratory experiment. It must prove its practical and useful value and be rendered fool-proof.



The question often asked, "How can one combine modern furniture with an old setting?" is one that every generation has been confronted with. At all times there were three types of furniture: the antique, the moderately old, and the new.

The antique pieces, handed down from previous generations, were always few and rare. It was the furniture that everybody wanted, but only very few could afford.

The moderately old furniture, handed down from our parents or acquired in our early home-making days, was the stuff no one wanted, and it was always available.

The new, the contemporary creations, were always in demand by the younger generation, who usually could not afford them.

To mix the old and the new presents no difficulty whatsoever, since we are not given to decorating in strict adherence with any given period. Some of the most attractive interiors show a tasteful assemblage of genuine antiques along with good contemporary pieces. A good modern piece of furniture is much more closely related to a genuine antique piece than a copy is to the original it is trying to imitate.

Of course, certain styles are more related in spirit to our own period than are others, and therefore will make for a more harmonious ensemble than would pieces that are in discord with our style.

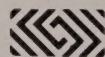
Now that modern furniture has been put into quantity production and can be bought at a reasonable price, we shall soon look upon it as a child of our brains and a product of our machines. We shall find it useful, practical, and safe for the democratic masses always eager and ready for something new.

## BULTITUDE ❖

strength and grain of the wood is considered in the lines of construction. To support the top of a table with square legs, many times too big for the duty they have to perform, and then to veneer them across the grain, even with beautiful wood, giving the impression that with a push the legs would break like a biscuit, is not practical design.

The texture inherent in a brick or stone façade is something charming to look at, but it is a transitory pleasure, as one does not stand and gaze at it for hours, whereas you may sit at a table for an extended period and consciously react to the beauties of its grain, color, mouldings, carving, or inlay. By the same process one is made cognizant of all the other pieces of furniture and the decorative units in the room. Furniture is always under a searching scrutiny, as it is in such close proximity during the sedentary hours of life. It is for this reason that the desire for beautiful furniture and objects will always be paramount, even though it may take a long time to realize that the things already in a room are ugly and perhaps useless.

This is the great distinction that Modernism has over all other periods or forms of decoration and furniture design—the realization of its impracticability and lack of artistic merit is quickly realized.




As one of the before-mentioned architect contributors says, "With less glitter and more logic, the house may become what it was a hundred years ago, a pleasant place to live in." And to quote another, "Man will not submit his last stronghold, his home, to the standardized sterilized treatment so much in vogue."

It is clearly seen that an era of individualism will develop, based not on eccentricities but on sound structural and design principles. Whether this will bring about a new style is unimportant, so long as it provides a home environment expressive of its occupants. Such an ideal will prevent a recrudescence of the style waves that have swept the country in steady sequence for several decades, and there will emerge an era of practical and beautiful craftsmanship in furniture and decoration, a veritable contrast to that which has just preceded it.

Houses will then contain rooms of dignity, usefulness, and personal charm, in which our new leisure may be spent in comfort and studious repose.





*...bank of the curving Scioto,  
...space for future expansion*

*Photographs by John H. Baker*

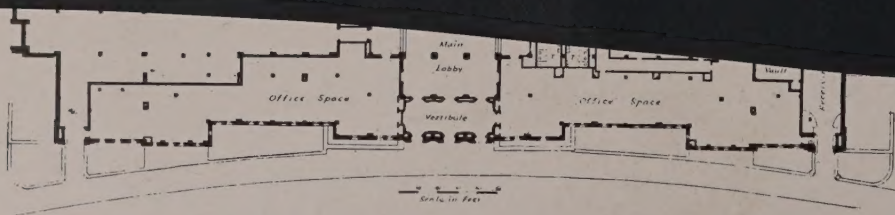
HARRY HAKE, ARCHITECT  
FRANK W. BAIL AND ALFRED A. KAHN, CONSULTING ARCHITECTS

# Ohio State Office Building, Columbus

« ARCHITECTURE »

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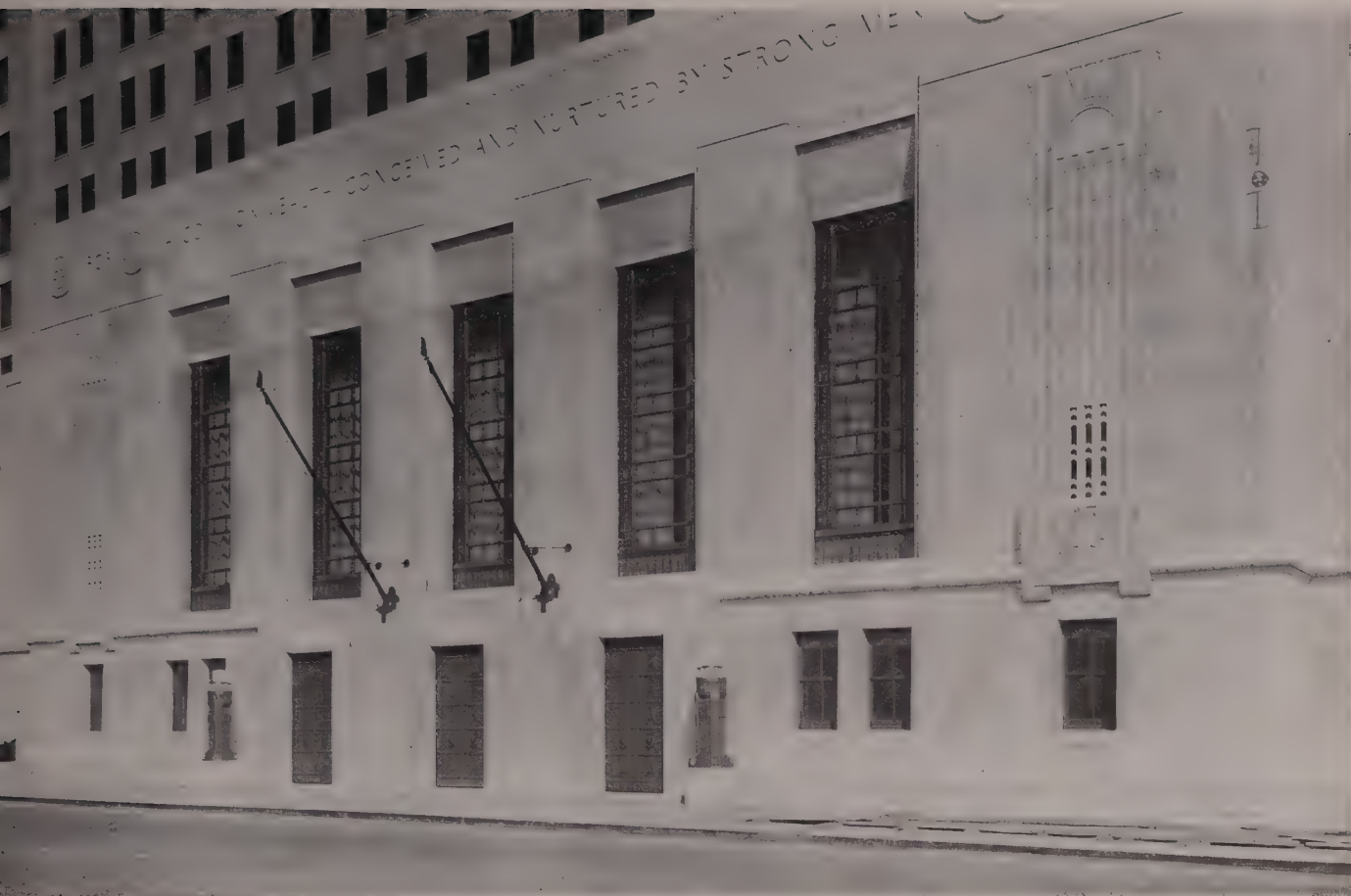


GROUND FLOOR PLAN

« ARCHITECTURE »  
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long and narrow unit  
in the centre flanked by  
square or L-shaped units  
utilizing the greater land  
area at either end. The  
centre unit only has been  
built for present needs





*Central motif on the river front*

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*A detail of the south terrace. The two sculptured panels commemorate the former sites of State government*





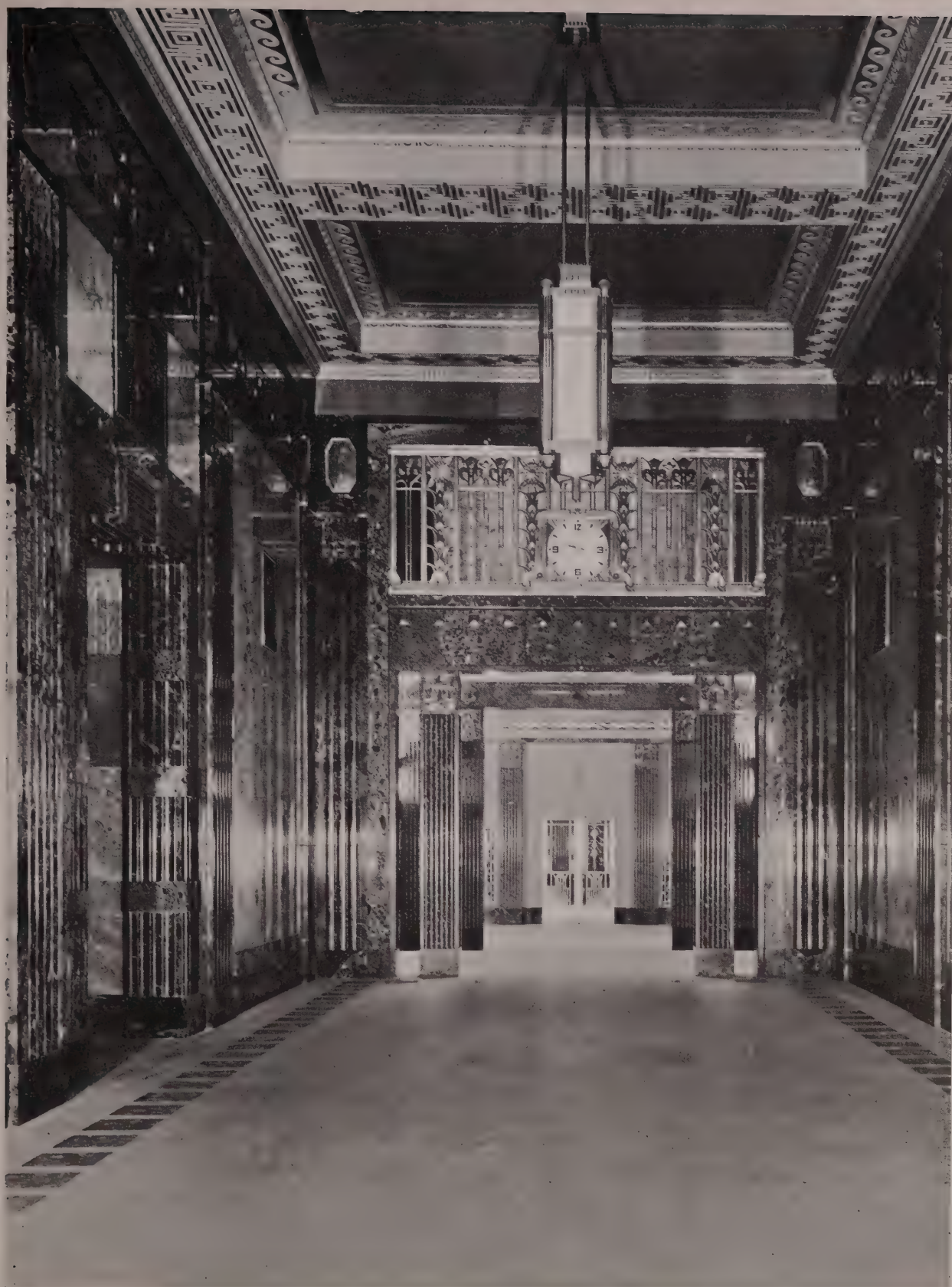


*Detail of the north pylon on the river front. Sculpturally this is devoted to the pioneers of the northwest territory, including Boquet's expedition, Fort Washington, Campus Martins, the Greenville treaty, and the establishment of civil government at Marietta*

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*One end of the main concourse. This is the major circulatory unit common to public hearing rooms and the office building proper. It forms a Hall of Fame dedicated to sons of the State. On its walls are bronze bas-relief portraits*

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*Detail of the Front Street entrance vestibule*



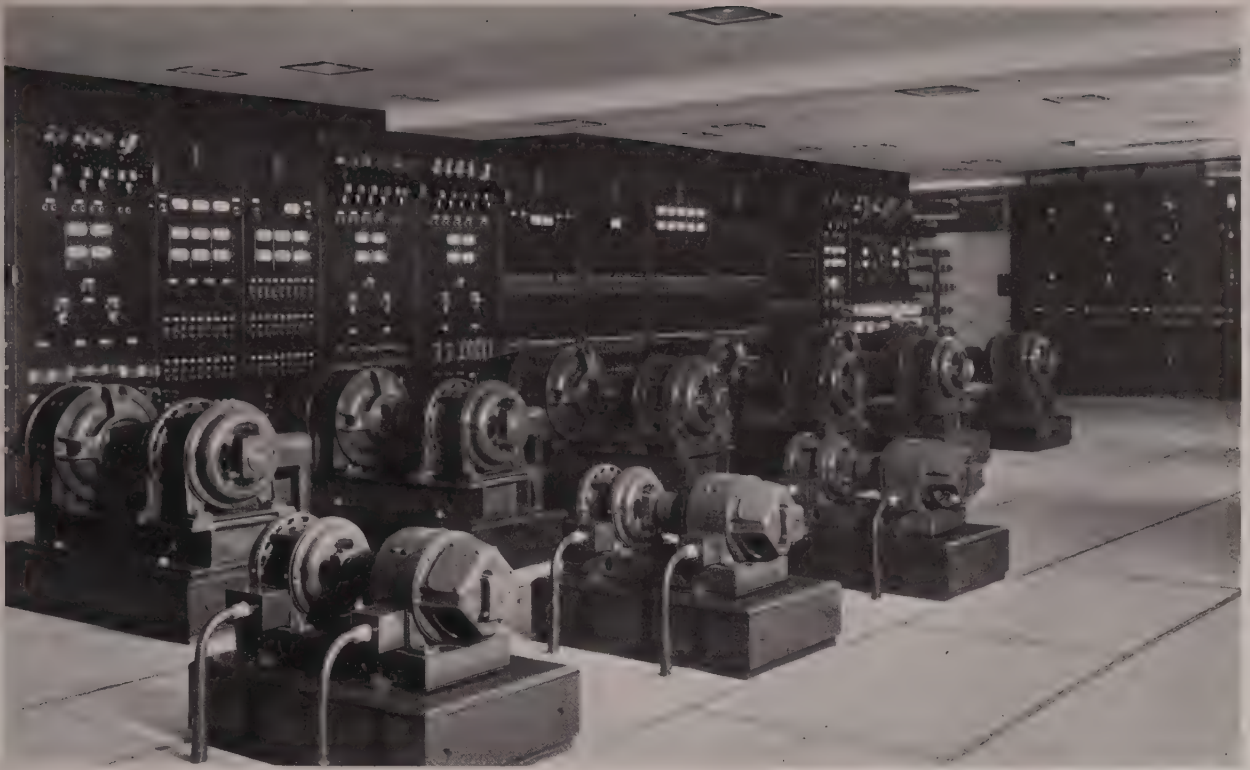
*A corner of the ground-floor entrance vestibule adjoining Scioto Boulevard*

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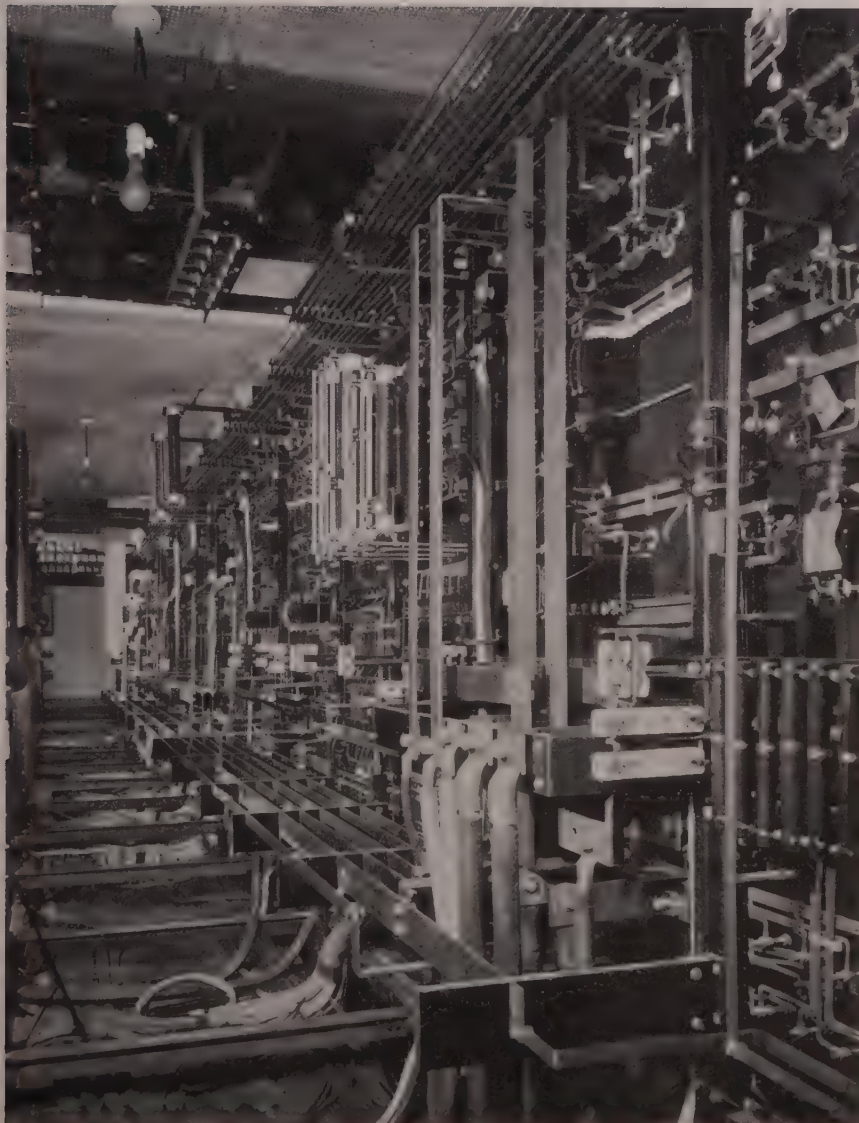
*Hearing Room of the Industrial Commission, with a series of murals by John F. Holmer*







*Above is the main switchboard in the power control room, National Broadcasting Company's quarters in the R. C. A. Building. To the left is the rear of the same switchboard—possibly one of the most complex and concentrated aggregations of electrical control yet devised*



## A Switchboard of the National Broadcasting Company

R. C. A. BUILDING  
ROCKEFELLER CENTER  
NEW YORK CITY

*Reinhard & Hofmeister;  
Corbett, Harrison & Mac-  
Murray; Hood & Fouil-  
houx, architects*

*Clyde R. Place,  
consulting engineer  
Electrical installation by  
J. L. Livingston*

*Photographs by Charles E. Knell*

◀ ARCHITECTURE ▶

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# Architect- ural News



*The new Post Office for Cambridge, Mass., which is now under construction. It is to cost about \$365,000. F. D. Leland & Company; Charles R. Greco, architects and engineers*



*One of the architects' preliminary perspective studies of the new Federal Building for Detroit, Mich. Robert O. Derrick, Inc., are the architects*



*A Gothic ice chapel on the campus of Lawrence College, Appleton, Wis. Raymond N. LeVee, architect, designed it and supervised its erection with sixty-five tons of ice blocks. The units are approximately 10 x 22 x 58 inches. The chapel is twenty-six feet long, and eighteen feet to the ridge*



*The former New York residence of Joseph Pulitzer—for which McKim, Mead & White were the architects—after having been unoccupied for many years, is to be altered on the interior only, for apartment use*

*New York City recently saw the consecration of this new Hellenic Eastern Orthodox Cathedral on East 74th Street. Kerr Rainsford; Thompson, Holmes & Converse, architects*





# in Photo- graphs



*The William Rockhill Nelson Gallery of Art, Kansas City, Mo.; Wight & Wight, architects. The Kansas City Chapter, A. I. A., awarded the architects its medal for the best work of the year. Hare & Hare, landscape architects*



*The District of Columbia's War Memorial in Potomac Park, designated by the Washington Board of Trade as the most outstanding memorial erected in the national capital during the last two years. F. H. Brooke, architect; Horace W. Peaslee and Nathan Wyeth, consultants*



*One of the large building organizations of New York estimates that it would cost \$156,000,000 to erect a facsimile of the great Pyramid of Cheops, and would take five and a half years. It is here shown imposed upon one end of Central Park*



*Manning Hall, Brown University, Providence, R. I., has just celebrated its one hundredth anniversary. James C. Bucklin was the architect of the building, reproducing the Temple of Artemis-Propylaea at Eleusis*

*When half the scaffolding was removed from the remodelled Federal Reserve Bank in Philadelphia. The old structure was designed by Theophilus P. Chandler; the new by Paul P. Cret*





HERE are several bits of ornament in an arch that might have come from the pencil of almost any of our well-known modernists—



particularly the chevron motif. It just happens that this is the door of the well-known church at Iffley, dating from the twelfth century.

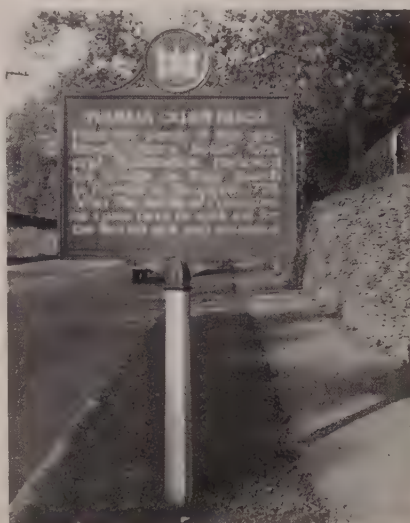
IN the New York apartment of Miss Willa Roberts a fireplace was off-centre in the living-room, a room about 20 feet square with cream walls 13 feet high. The problem was to add bookshelves (3'-6" high) in such a way that the off-centre mantel would not be conspicuous. The drawing shows how the problem was solved. Attention is so focused upon the open shelving that the door differences (single *vs.* double) go unnoticed. The mantel is an old one from Connecticut; the doors are flush with invisible hinges. Gerald K. Geerlings designed the alterations and the work was executed by W. F. Bartels.

In order to obtain the maximum decorative effect from the bookshelves, a slightly pastel shade of vermillion is used throughout all inside surfaces, as well as on the

## The Architectural Observer

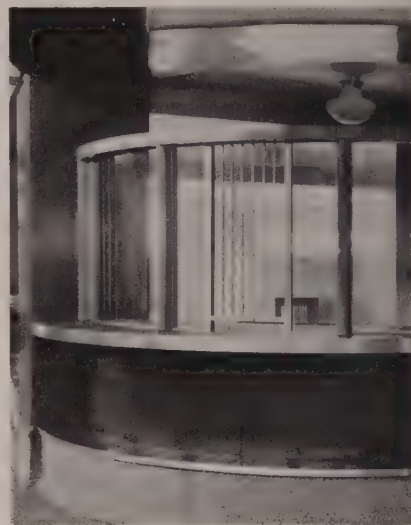
front face of the shelves, and on the one-eighth-inch mullion reveal toward the front, as shown by the gray areas in the perspective detail.

THE usual roadside marker is one of those things, like the hot-dog stand and most filling stations, without which our highways would be decidedly more beautiful. The New Jersey Commission on Historic Sites, however, is to be congratulated upon taking up the roadside marker as a serious problem. The commission asked Walter B. Chambers, architect, to design these markers—and over four hundred of them will be erected, according to present plans. Eighty of them are now in place. The post itself is of reinforced concrete, sheathed in aluminum in a natural finish. The

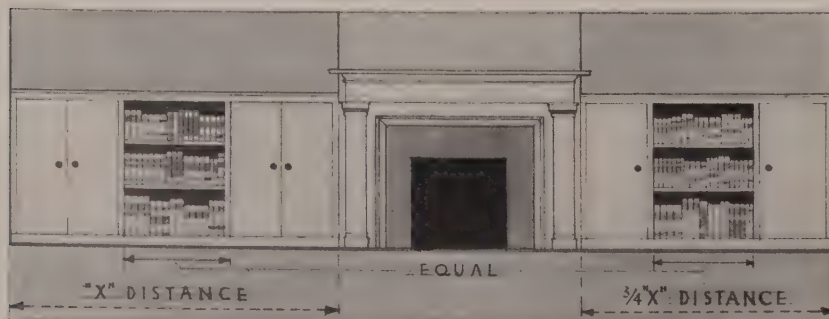


tablet is also of aluminum, with a baked bronze finish as a background for the gold lettering. At the top is the State seal, in which Mr. Chambers has again utilized the possibility of various finishes and colors in the aluminum.

THE new railroad station at Hamilton, Ontario (Fellheimer & Wagner, architects, of New York) has a number of unusual things about it in construction and ma-



terials. It was an economical job throughout, so that almost everything in the way of decoration was secured simply by incidental treatments of the construction materials and forms. Here for instance, in the main waiting-room, is a corner of the information booth, abutting against a column. Throughout this room sheet steel has been used as the wall finish—for wainscot, doors and frames, counter grilles, and column coverings. The steel is of No. 12 gauge, finished for the walls in a baked enamel of a deep terracotta color. For the column coverings the steel is finished in bright aluminum enamel.



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*The northwest side of the house as seen from the motor court. Walls are of brick painted white. On the roof the architect has used hand-split shakes of a dark weathered brown color*



*Photographs by George D. Haight*

ROLAND E. COATE  
ARCHITECT  
FLORENCE YOCH AND  
LUCILE COUNCIL  
LANDSCAPE ARCHITECTS

## House of Mrs. Richard B. Fudger, Beverly Hills, Calif.





*The garden front. The two oak trees formed a factor of considerable weight in planning the house. The property is quite small, and as the plan on the previous page shows, has been developed to utilize every foot of space to the best advantage*



*With the white painted brickwork, the architect has used blinds and wood trim of green*





*The dining-room bay, facing on the terrace, partly shaded  
by one of the great oaks*

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*Balancing the dining-room bay on the opposite side of the terrace is this covered porch extension of the sunroom*



*The hall. The balusters are of cast aluminum painted; the woodwork, a warm off-white*



*Looking out of the main entrance door to the porch on the motor court. The architects of California, in so much of their work, show a keen appreciation of*

*the advantages of their sunlight, but also the necessity for tempering it by sheltered entrances, overhanging balconies for shade, and similar devices*





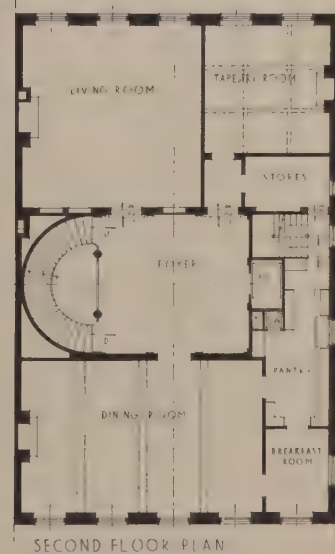
# House of Arthur Lehman

45 East 70th St., New York

AYMAR EMBURY II, ARCHITECT

*Photographs by Richard Averill Smith*

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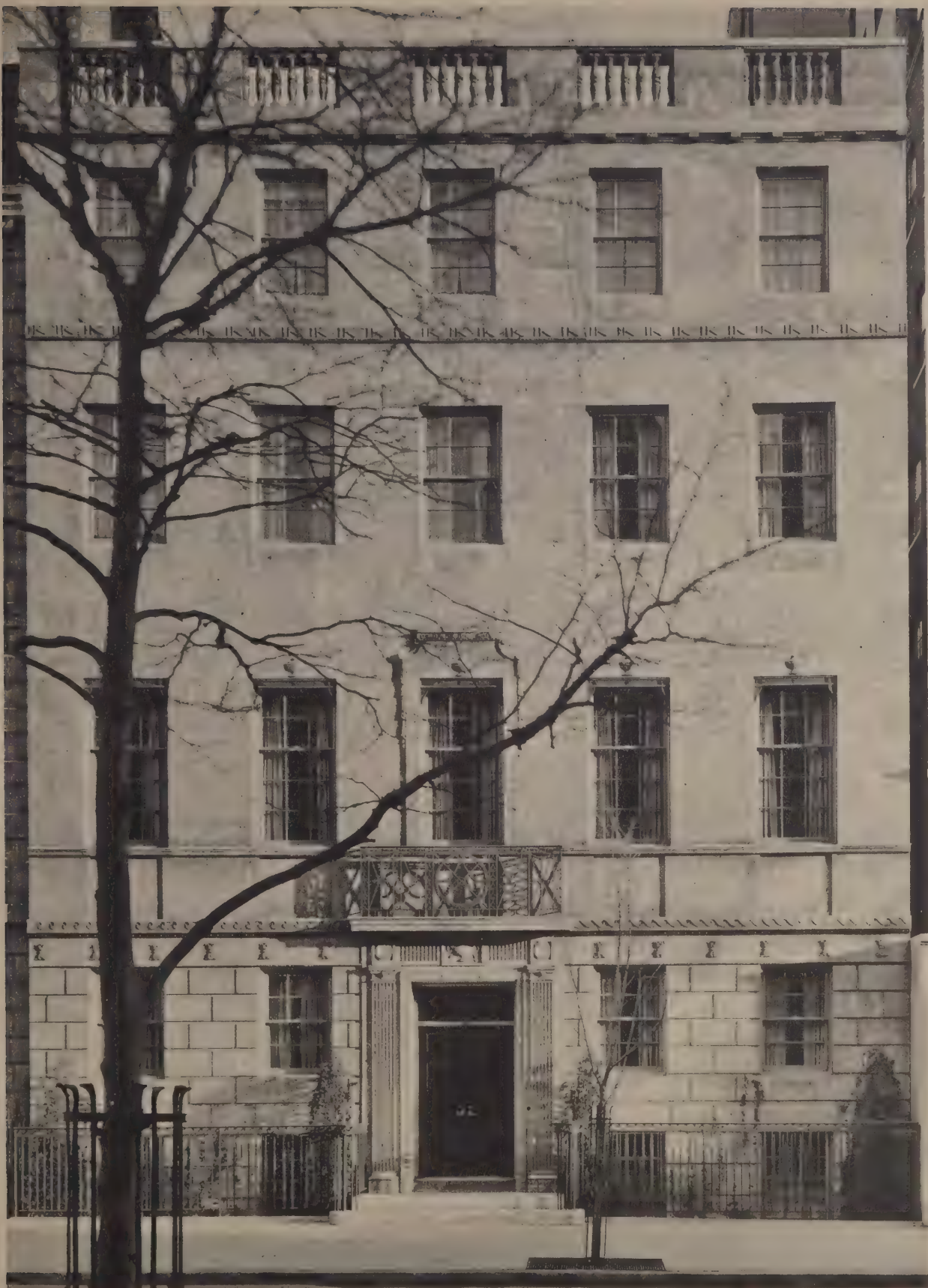




*The drawing-room, extending across the whole width of the house, opens out upon a garden in the rear of the plot. Ruth Dean, landscape architect  
The main entrance as seen from the stair hall. The walls are chiefly of marble*







*For the main façade an imported Italian stone was used. The trim of the sash is painted to harmonize with its warm gray color*

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*The drawing-room at the rear of the house on the ground floor. Ceiling and floor are of oak*

*Below, the living-room on the second floor, for which some carved English woodwork has been brought over*







*The dining-room, in the design of which Samuel A. Marx collaborated with Mr. Embury*

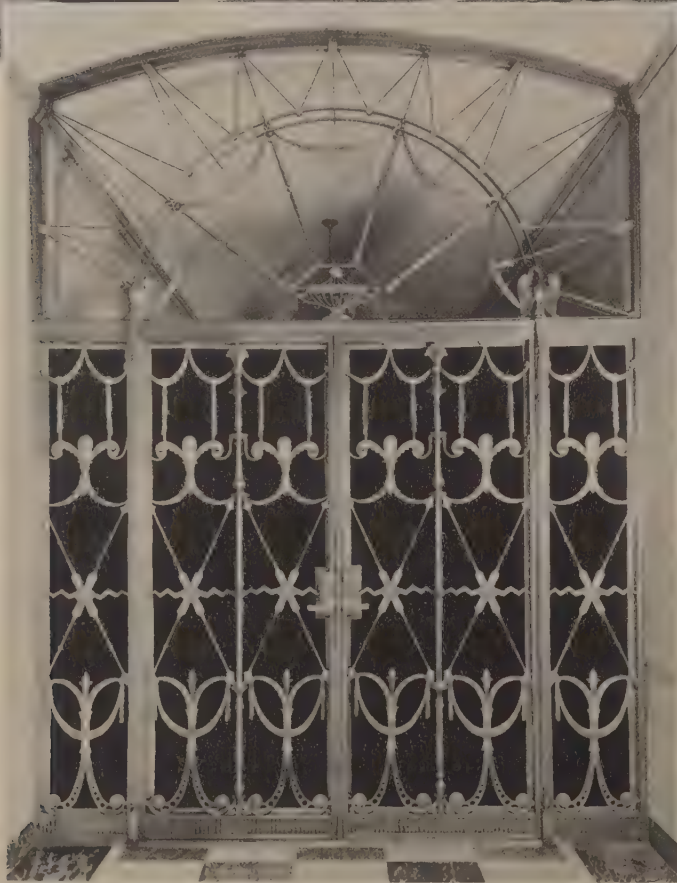
*Below, the library on the third floor, the wall and mantel of which are pine brought over from England*







*The stair hall at the ground-floor level.  
Stairs are of marble, the hand-rail of  
bronze*



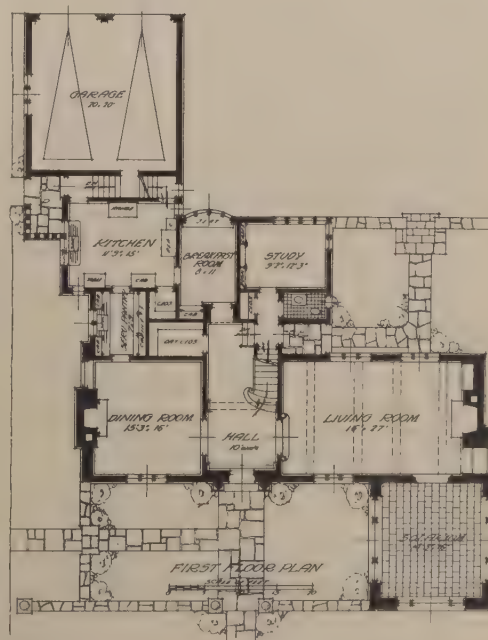
*The grille and doors separating the  
vestibule from the entrance hall are of  
light-colored polished bronze*





# House of Fred K. Lapham, Ridgewood, N. J.

R. C. HUNTER, ARCHITECT







*The Z form of plan was adopted as furnishing the best solution of the problem, with the house facing west*

*Obviously the exterior was inspired by the houses of the Cotswold district in England. Materials for the exterior were selected with the idea of avoiding maintenance charges so far as possible. The timbers are of solid oak, the siding of rough-sawn pecky cypress*



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*All the woodwork was stained and glazed with white lead paste, wiped to produce a pre-weathered effect. No further treatment of woodwork is intended*

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*There is an interesting and logical shift in the composition, from the formality and stone walls of the front to the more informal domestic feeling of the service wing*



*Pennsylvania ledge stone, bearing considerable mica, was selected for the walls, with some green pigment added to the mortar. As the photographs show, there is a marked difference in the handling of the stone work on the end walls and porch wing as compared with the main façade behind its limestone trim*

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# Better Practice

By *W. F. Bartels*



## 1—GENERAL

AN architect who was well versed in tile work was looking at a speculative one-family house. He remarked casually to the salesman lecturer: "This tile work isn't what it might be." Indignantly the salesman replied: "Why, these are the best money could buy." To this the architect answered: "Yes, probably they are the best you could buy with the amount spent for them."

The tile manufacturers are doing everything possible not only to produce better tile, but to insure the consumer's getting good tile. The architect sometimes nullifies the manufacturer's efforts by ambiguous specifications. "Selected standards," "standard commercials," "grade A," or other similar and meaningless terms are used. Leaders connected with the tile industry have sought to improve specification terminology, and at the same time urged the manufacturers to make greater efforts to produce a larger percentage of first-grade tile. To achieve this they established *two* grades only, "standard grade" and "seconds" as approved by the U. S. Department of Commerce Bulletin R61-30. Thus the old grades of "select," "standard" and "commercial" have been eliminated. Also the production of quality was aided by the NRA code, which places a penalty on any manufacturer who markets a quantity of "seconds" greater than 35 per cent of his output of wall tile and 15 per cent of floor tile. Faience tiles are made in only *one* quality. The status of quarry tiles, however, is still somewhat confused. Some manufacturers say they make "firsts" and "seconds"; others make "selects," "standards" and "commercials"; others, only one grade, etc.

If the architect would from time to time visit the showrooms of the various tile manufacturers he would find new possibilities for decorative and well-constructed bathrooms, as well as tile features which will enhance the beauty of other parts of the house. Faience tiles for decorative purposes, glazed and unglazed ceramics, wall tiles with glossy and

## TILING

mat surfaces; all will repay his examination. If he is unable to make a personal visit, a catalogue will be of service in acquainting him with the latest designs, patterns and tile manufacturing developments. While the architect may well consider various tiles while plans are in progress, he must reach definite convictions by the time he writes the specifications. He must be precise as to where and what extent the type and grade of tile mentioned is to be used. Too often another building is referred to as a sample, without the architect's being fully aware what really was installed there. Then follows the day when the client, through some kind friend, discovers he has had a poor grade of material palmed off on him.

Floor tile has many variations, and many factors must be considered in the selection. Weathering, non-slipping qualities, absorption, resistance to abrasion, all are factors which should influence a decision. Sometimes glazed vitreous tile is used for floors. This is sometimes successful, but as a general rule much care and research should be done first. There is the danger of slipping, and the fact that in more than moderate traffic the glaze may soon wear off.

Some floor tiles are extruded or drawn (made of plastic materials). Ceramics and glazed wall tiles are mostly "dust pressed," which means that they are stamped in dies under great pressure with almost an absence of moisture. Ceramics or ceramic mosaics may be unglazed or glazed. They are graded under the new classification as "standards" and "seconds." Ceramics may be obtained with a body of the same hue as the glaze. Then if the glaze is worn or knocked off, there will be no disastrous effects on the color scheme. This is often an important consideration. Ceramics are, of course, just as applicable to walls as to floors, although popular opinion sometimes seems to limit their use to floors. Their ad-

vantage on walls is to remove the worry that they may craze, chip or crack.

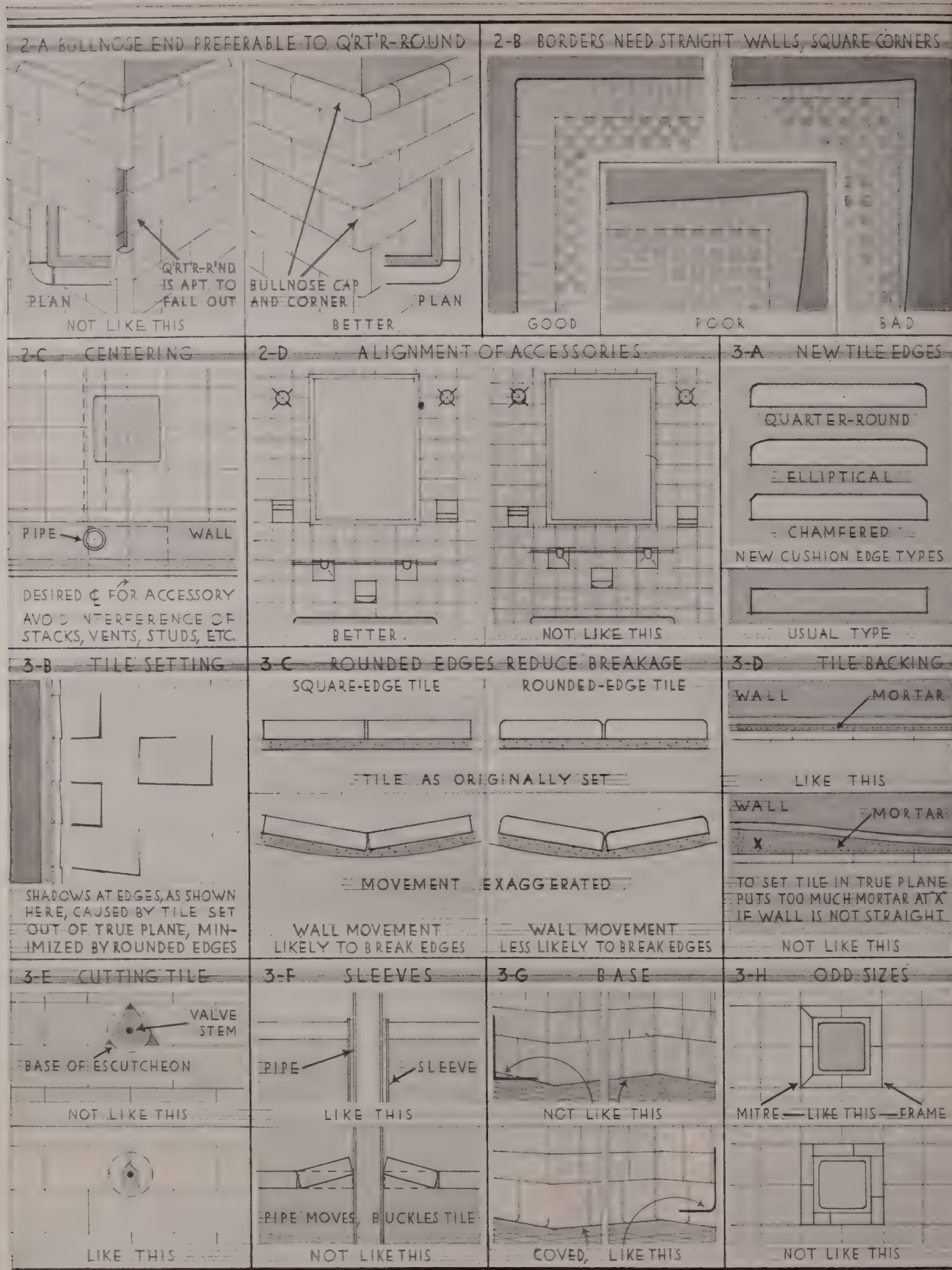
Wall tiles with dull or shiny surfaces have been constantly improved of late, but the architect should understand their nature to do them justice. Much has been done to eliminate bad features such as crazing, a fault that was all too common some years ago. Some manufacturers are now turning out a product which they feel sure will never craze. But as to the tile themselves, it must be understood that it is impossible to show colors to the architect by submitting just one tile. Slight variations in shade are unavoidable, and this should be realized. It is unfair to judge by only one piece of tile; several should be submitted. It must be understood that the *bisque* or body of wall tile is absorbent. Hence if the architect specifies, or allows his client to have, a nicely tiled drainboard, he must bear in mind that the glaze is not made to withstand rough usage or sharp blows. Once chipped or cracked, greases, oils or colors will penetrate into the body of the tile, marring its appearance. It is the architect's duty either to specify a non-absorbent tile, such as a ceramic, or to use an entirely different material for such places.

Then as to colors, all too often a tile contractor will tell an architect that accessories cannot be obtained in the same color as the tile used. If true this would be unfortunate, because some of the accessories the architect may not wish to be overly conspicuous. On the contrary, some tile manufacturers even produce lighting fixtures to harmonize with their tile. And this brings up the subject of contractors.

Too often a good tile is ruined by inferior installation. Irresponsible tile contractors generally employ inferior mechanics. All efforts in design and layout—and the client's money—are wasted by letting the tile contract to any but the most reputable contractor-craftsman.

You can help both your professional reputation, and help the tile manufacturer to help you, by demanding master-grade certificates. These will safeguard all concerned,





Here, as elsewhere in this series of articles, the numbers refer to the corresponding section numbers in the text, with the letters designating the sequence of diagrams in the section



and prevent the possibility of material of inferior quality from getting mixed "inadvertently" with your material. These should be required by the specifications. These certificates eliminate any chance of label changing such as I once detected. Looking out the window of a tall building which I was inspecting, I saw the tile setter's delivery wagon arrive. Spotting several yellow labels as well as some blue labels across the top of some of the barrels, I started down to investigate. The job was entitled to have "standard" tiles only, the barrels of which should have had blue labels. Without elevator service, it was some time before I arrived at the first floor. Inquiring about the barrels with the yellow labels I was told they were not left, but were for another job. Because the labels on the barrels looked suspicious, I opened one barrel and removed several tiles. Even the tile foreman admitted they did not look like "standard." Tearing the labels from the barrel I found parts of a yellow label underneath, which indicated they had left the tile manufacturers as "seconds," but evidently had changed their grading in transit.

## 2—LAYOUT

The failure or success of a good tile job will in a great measure depend upon the architect's ability to visualize the finished result. This may seem an easy matter. Decidedly it is not. The architect should remember that his efforts should not only be successful artistically, but also economically as regards investment and upkeep. What architect has not seen the quarter-round pieces of tile on a corner knocked off? Yet this can be avoided if the proper members are specified. For 6" x 3" tile a piece is made  $3\frac{3}{4}$ " x 3" and one  $6\frac{3}{4}$ " x 3" so that both coves and outside corners may be properly tiled without interfering with the bond (Fig. 2A). If a  $4\frac{1}{4}$ " square tile is used with straight joints, an appropriate piece is made. If the owner is paying for a first-class job, he is entitled to it, and it is up to the architect to see that he gets it. It is far better for the architect to state boldly and fully what he wants, rather than to temporize and hope he may get a good job.

The size of the bathroom will determine to some extent what tiles

should be used. Large tiles on the floor will make the room look smaller than it really is. Then the height to which the tile is to be carried must be determined. It should be high enough so that no hand-soiled plaster will occur above it. Tile borders, design and color, as well as the color of the joints, must all be considered. It should be ascertained whether the walls are straight and the corners square, otherwise borders will look worse than no borders at all. If the room does not possess square corners it may be better to omit the border or to carry it solidly to the wall (Fig. 2B). The architect often specifies built-in fixtures, but does not mark them as such on the plans. Along comes the carpenter and erects his studs, or the plumber runs his lines, in such a location as to prevent a suitable position for the fixtures (Fig. 2C). Also the tile should be arranged so that such items as switch-boxes, electrical outlets, medicine cabinets, etc., can be conveniently located. Particularly is this true of electrical outlets at medicine cabinets (Fig. 2D). The tile work should be so laid out that no half tiles are set in the first course above the tub. Many cheap jobs show this practice, and even some expensive ones. The entire base may be set and the tile started before it is realized that a split or half tile will be necessary around the top of the entire tub.

All bathroom accessories should be located in detail by the architect, and setting drawings should be submitted by the contractor for approval. Before making his detailed drawings the architect should familiarize himself with all the units necessary for a perfect tile job. This will be well repaid by a saving of time on the job, and the quality of the final result.



## 3—ERECTION

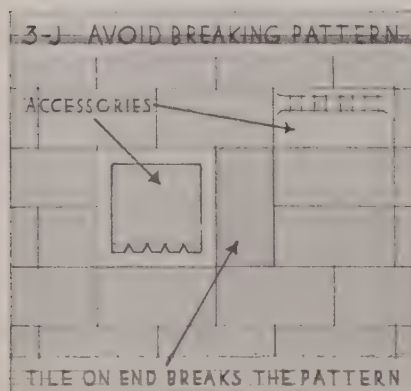
Before starting in the discussion of the specifications as they affect the erection work, it might be well to call attention to several new developments in the tile industry. One is a tile with an expansion joint. This will help answer the countless questions as to what can be done to prevent a crack between the tile work and tub. Another new feature is the "cushion-edge," which occurs in several variations (Fig. 3A). The

perfectly flush tile (with sharp right-angle edges) is apt to have shadows at the joints if the tile is not set precisely in the plane of its neighbors (Fig. 3B). This is often accentuated in some baths because the light casts a raking shadow, and the irregularities may not have been noticed by the tile setter because he used an electric bulb on a cord, held near the work. Then, too, the sharp edges are often shivered by buckling or settling of the wall (Fig. 3C). Manufacturers have realized that careless handling shattered many of the sharp edges. Consequently this has been overcome by the new rounded edges.

A proper foundation is necessary for good tile work whether it be on a side wall or on a floor. If pipes are run in the floor near the surface, wire mesh should be put in the screed coat to prevent cracking. The mixture of the screed coat and the "mud" should be specified. ("Mud" is the term for the mixture buttered on the tile before setting it.) Waterproofing in the cement should be called for where it is needed, such as in steam rooms, showers, etc. The thickness of fill and screed to be installed by this contractor should be specified. No tile should be set in freezing weather. No hot lime should be used in the mixture to set any tile. No slopes to floors should be allowed, unless specified for draining purposes, and no "dishes" or depressions should be tolerated in the floors. Tile floors should be extended under concealed radiators as a matter of sanitation. Floor joints should be finished perfectly flush. All scratch coat work should be well wetted before proceeding with tile setting. All absorbent tile should be soaked in water before being set. All walls should be in a uniform plane. Wall tiles should not be set out too far from high points on the walls, as this forces the setter to use too much "mud" to keep the other tiles in line (Fig. 3D). Perfectly plumb and uniform joints should be demanded. All joints must be inspected and passed before grouting is done. The caps should be given attention, particularly where glazed ceramics are used; they are difficult to keep level. Where tiles are cut for pipes and valve stems, care should be taken so that any jagged edge is not exposed (Fig. 3E). Around steam lines or "blind risers" in the bathrooms, if that outmoded system is



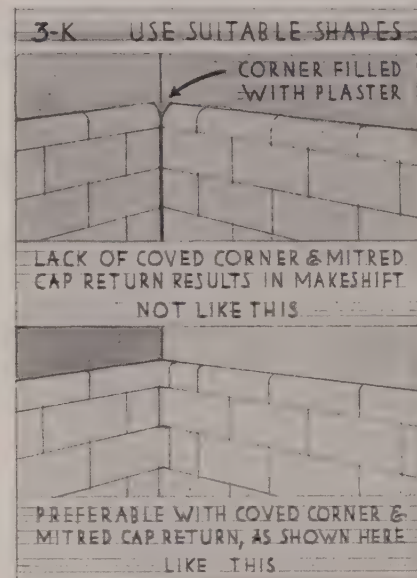
used, sleeves should be inserted, and in no case should tile be run tightly against the pipes, as the tile are certain to be forced loose by the expansion and contraction of the piping (Fig. 3F). Marble saddles,



as well as vitreous safes for the water-closets, are generally included in tile work for the ordinary sized job. In cutting tile, care should be taken that a perfectly straight line is produced. In the cushion-edge tile the cut edge may be made similar to the others by rubbing it on an angle with the stone, and, as the manufacturers recommend, place it away from the light.

The problem of special pieces can make or break a job. Very few jobs take advantage of all the special pieces that can be obtained. When the total cost of "trimmers" necessary to do an average-size bathroom would be less than \$10, it seems unwise to omit them for the sake of economy, if it can be called that. Unless the architect specifically calls for a cove base, he will often

find only a course of ordinary 6" x 6" tile used instead (Fig. 3G). Corner returns can be obtained for both re-entrant angles and external angles. No one who has seen the unworkmanlike job of two abutting cove bases in a corner can doubt the nicety and cleanliness the proper trimmers afford. The manner in which a 6" x 6" accessory is installed in a wall of 4" x 4" tile is often a cause for after regrets. Sometimes

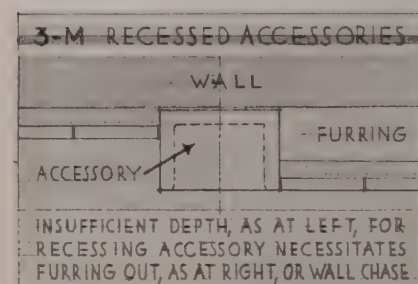
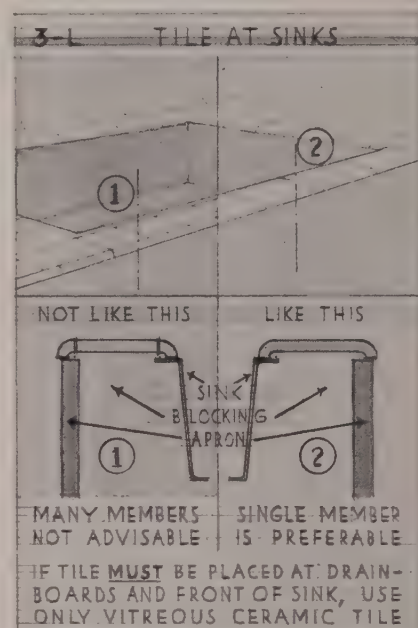


the pieces are cut straight, and then again they may be mitred (Fig. 3H). Regular shapes make a much better job and can be obtained in all colors. There are to be obtained stock mitres which avoid the necessity of cutting. In the matter of shower curbs and partitions, the tile contractor may protest that no pieces come to fit such a situation, and will then proceed with 4 1/4" tiles and quarter-rounds, as contrasted to the neat appearance and durability of the trimmer shown in Fig. 3I. It will be realized that the quarter-rounds in such a position are naturally apt to fall out. The tiles for curbing trimmer pieces come in 4, 5, and 6 inch widths. Another tendency of tilers often is to turn the tile on end and run it vertically instead of horizontally. This saves them from cutting a tile but gives a certain cheapness to the work which is not desirable (Fig. 3J). Both inside and outside angle caps can be obtained to give the top of the wall a finished appearance (Fig. 3K). It is well to keep in mind how much better these look than the best makeshift that even a good mechanic can fashion. Considering

the breakage likely to occur in making a makeshift, it is far cheaper to buy a special trimmer cap—but difficult to make the tile contractor see it this way.

Sink caps are important, and the use of quarter-rounds and strips as substitutes should be prohibited (Fig. 3L). A better rim than that shown in the drawing can be had by using die-pressed trim to raise a lip at the edge. The architect should insist that a first-class job of grouting be done and that the work be finally turned over in perfect order.

It seems almost unnecessary to caution the architect against attempting to recess accessories in a wall where sufficient depth of recess is, for one reason or another, not to be had (Fig. 3M). The necessity of



furring out the whole wall may bring difficulties of spacing elsewhere in the room—such as narrowing the width allocated to a tub across the end. The point is that the depth requirements of recessed accessories should not be overlooked when the working drawings are made.





*Photographs by Everett Wood*

EDWARD A. RAMSEY, ARCHITECT

# St. Vincent's Mission House, Groveport, Ohio

« ARCHITECTURE »

APRIL, 1934





*The building is a monastery, headquarters for a band of missionary priests of the order of St. Vincent de Paul. Columbus limestone has been used, in a warm gray color, with Lancaster sandstone trim, the latter having brown veining. Light mortar was used, the joints slushed full and left unpointed*



FIRST FLOOR PLAN  
SCALE 1/8" = 1'-0"



SECOND FLOOR PLAN  
SCALE 1/8" = 1'-0"

*On the third floor there are four priest's rooms, two guest rooms, with storeroom, baths and toilet over those on the floor below. The building cost \$68,500 exclusive of furniture and hangings in the living quarters, or thirty-four cents per cubic foot*

◀ ARCHITECTURE ▶

APRIL 1954





*For the roof a shingle tile has been used, varying in color from dark red to light red. What little exterior woodwork there is, is oak, stained dark, giving a weathered finish*



*The cloister in the north court. The brown veining in the trim sandstone is noticeable here in the columns*



« ARCHITECTURE »

APRIL, 1934





*The chancel end of the little chapel. Walls are of stone similar to the exterior, with the concrete floor construction above left exposed and decorated.*



*The entrance hall on the first floor. The entire first story is floored in quarry tile of light browns, buffs, and pinks. Walls and ceilings are gray sand-finish plaster. Woodwork, antique oak*





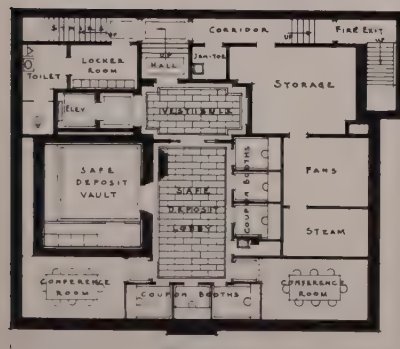
Photographs by Drix Duryea, Inc.

# Bank of The Manhattan Company, New York

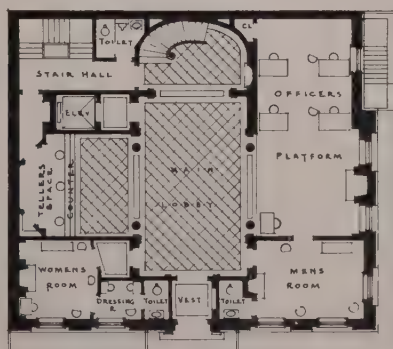
## Branch Office, Madison Avenue at 64th Street

MORRELL SMITH, ARCHITECT

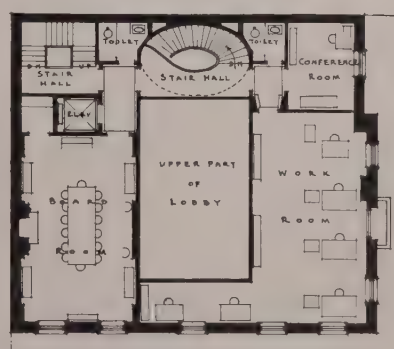
*The bank has endeavored in this uptown branch to provide an office that would fit into a residential neighborhood, and incidentally emphasize the banking company's connection with the late eighteenth century. The façade recalls that of the old Morris House in Philadelphia, an outstanding example of post-colonial architecture of the period around 1799 when The Manhattan Company received its charter*



BASEMENT FLOOR PLAN



FIRST FLOOR PLAN



SECOND FLOOR PLAN

« ARCHITECTURE »  
APRIL, 1934





*The main lobby, looking toward the officers' space. All wood-work is white, and the side walls a warm gray. The mantel treatment in the officers' space beyond is a reproduction from the John Imlay House, Allentown, N. J.*



*A handmade Virginia brick has been used for the walls, with white marble trimmings and a slate roof in black and gray. The window frames and sash are all of wood*

◀ ARCHITECTURE ▶

APRIL, 1934





*In the main lobby, looking toward the counter and tellers' space. The floor is of Alabama white marble with Belgian Black inserts and border*



*In the main lobby, looking toward the entrance. Throughout the building the furniture and accessories have been chosen with rare discrimination*

« ARCHITECTURE »  
APRIL, 1934





*The Ladies' Room on main floor. The mantel was reproduced from one in the Short House, Salem*



*The Men's Room on main floor, with wood finish of knotty pine and plaster walls a warm gray blue*

*The upper landing of the elliptical staircase. This was copied from an old Philadelphia mansion*

*The main staircase at the rear of the entrance lobby. The extreme slenderness of the string is noteworthy*





*Thursday, February 1.*—Ely Jacques Kahn turned up today after seven months of travelling about the world, seeking light upon prevailing principles of art training. What he has observed concerning art and human relations would fill a large book—and probably will.

*Saturday, February 3.*—Dean Rexford Newcomb, in a conference regarding New Planning Opportunities in Illinois, in January, emphasized a point that we mentioned in the Diary some time ago. "I think there is no question but that we are going definitely into an era that will be characterized by planning. *The world of tomorrow will be a planned world.* Within recent years the movement that originated in the 'garden city' and 'city beautiful' aspects of the question have expanded in every direction. We have learned or are learning that physical planning as such, while important and central, cannot by any means be the whole story. Long ago we passed from the 'garden city' ideal to 'city planning' as a developed concept. Soon we learned that a city is often not so much a geographical or political entity as it is a state of mind. From the *city* concept we have passed to the *regional* concept—but even here we found that regions must in some way be synchronized and thus, bound by historic, geographical, and political barriers, we progressed to county and inter-county plans." After which he goes on to say that this brings us to the concept of the state plan, and even here we shall find conflict and failure of collaboration until we have a national plan.

*Monday, February 5.*—It is good news to learn that the C. W. A. survey of historical buildings is including the work in Montgomery and Chester Counties, Pa. There are over there, unknown and unsung, some of the finest stone houses, embellished with delicately carved woodwork, that we have in this country.

*Wednesday, February 7.*—Lunched with Grant LaFarge who tells me that he has been lecturing through the South at the architectural schools under the A. I. A. auspices, and is soon to leave for the Pacific Coast. From all I hear we should be looking for some constructive results in architectural education from Alabama and Florida particularly.

*Thursday, February 8.*—Miss Helen Alfred of the National Public Housing Conference gave a luncheon today, permitting a few of us to hear Walter H. Blucher, Secretary of the City Plan Commission of Detroit, tell of the plans for slum clearance and housing in that city. New York City's Commissioner, Langdon Post, and the Director for the Slum Clearance Committee of New York, H. Richmond Shreve, were there, particularly interested to learn some of



## The Editor's Diary

the details of the Detroit scheme. The latter has been well spoken of in Washington and among the housing authorities generally, for the reason apparently that Detroit has put two years' effort into the most exhaustive survey rather than in the secondary matter of drawing plans. Having found out population trends, racial habits, present rents and accommodations, the movement of industry in upon itself, traffic factors, and many other matters bearing on the problem, the Detroit authorities were able to point to a spot almost in the centre of the city with the assurance that it was the place to begin work. Incidentally, they acquired the land at an average of eighty-eight cents a square foot, and the room rental will be somewhere in the neighborhood of six dollars. The housing determined upon was a two-story fireproof type, each family unit using both floors.

*Friday, February 9.*—I was glad to see the Society of Arts and Sciences make its award this year to Governor Walter J. Kohler of Wisconsin, for "the encouragement and perpetuation of the useful and the beautiful in the arts and sciences." Most of us know that the Governor created and maintains a model village at Kohler near Sheboygan, Wis., but too few of us know what a well rounded creation this is. Kohler Village is not merely a village beautiful from the architectural viewpoint. It is a village beautiful from the human viewpoint. Every effort which has gone into the making of this community has been based apparently upon the fundamental facts of how people live, work, and play. The houses, incidentally, are built for individual owners by a non-profit development corporation, so that they are sold at cost in conjunction with a sound method of financing through a building and loan association. Protective clauses in the deeds insure the continuity of the neighborhood.

*Sunday, February 11.*—Last night Diego Rivera's unfinished mural in the main lobby of the R. C. A. Building of Rockefeller Center—a fresco, it will be recalled—was dug off the wall and the wall replastered. Thus endeth rather unsatisfactorily for all concerned one of the engagements of Mexican artists to

paint the American scene. Looking at the published illustrations of Orozco's murals for the Dartmouth Library prompts me to repeat a conviction expressed at least once before in these columns, namely, that the place for paintings by Mexican artists is Mexico rather than the United States.

*Monday, February 12.*—A new organization enters the lists—Fine Arts Foundation, to promote appreciation of native American art and to care for destitute artists. The joint sponsors of the new organization are the American Artists' Professional League and the National Commission to Advance American Art. A committee of one hundred prominent American artists has been instrumental in the formulation of policies. The Foundation plans a national campaign to break through the "solid wall of present public indifference to adequate art education." Mrs. Ruth B. Pratt is national chairman.

*Wednesday, February 14.*—Some one was telling me the other day that a new meter has recently been perfected—a small instrument that one can carry in the hand—which measures lighting conditions at any point. The dial is marked in foot-candles, with zones designating the amount of light needed for various kinds of work. It would seem to be a grand thing, not only for the illuminating engineer, but for the architect, to be able to walk through various parts of a building and determine as easily as with a photographic exposure meter the existing light values.

*Thursday, February 15.*—Royal Cortissoz spoke at luncheon today at The League, recalling some incidents and impressions of his early days with McKim, Mead & White. Cortissoz resents an attitude of architectural critics in these days, which seems to lean towards the assumption that McKim, Mead & White in the early days were merely archaeologists, depending for their success upon meticulous reproduction of carefully chosen forms from the Renaissance. Such was not the case, for as Cortissoz points out, the forms of the past, chosen with rare discrimination for their beauty only, were transmuted in the brains of McKim and White to a finer product. McKim's design for the New York State Building at the Chicago Fair of '93 was not a crib of the Villa de Medici, but an unquestionably better building than the prototype—better in proportion and better in detail.

Simon Breines, who was awarded one of the prizes in the competition for the Palace of the Soviets, talked this evening to the Housing Study Guild about what he saw in an extensive tour of Russia. I was particularly struck by his observation of the fact that the proletariat is rather inclined to reject



the merely functional building of the so-called international style, with a return of affection for the work of the academicians. It would seem that so-called modernism will be obliged to do something better than it has done in Russia to capture the approval of the people.

*Saturday, February 17.*—Secretary Ickes has picked another good man for the general manager of Public Works Emergency Housing Corporation—Colonel Horatio B. Hackett, who has served in the Holabird & Root organization as superintendent of construction on such large projects as the Stevens Hotel, Palmolive Building, Chicago Daily News Building, Board of Trade, and Palmer House. Colonel Hackett is a graduate of West Point, 1904, served as a colonel of field artillery in the World War, was twice wounded in action, and received various decorations for his service.



*Monday, February 19.*—Edward M. Bassett keeps playing upon an instrument with a single string, and I am inclined to think that it is a convincing melody. When Tokyo was more than half destroyed by fire and earthquakes in 1923, the city was given power to employ the *Lex Adickes*. Mr. Bassett feels that only by calling into effect some such law as this will it be possible to get anywhere with slum clearance and rebuilding of our housing. With the help of the *Lex Adickes* all the land involved is thrown into a common pool. The area is scraped clean for a new plan, unhampered by old streets, old parks, or scattered ownership. The area is then replanned with wider streets, more parks, and an intelligent use of the space. The final step is the reallocation of land. Each former private owner is given a parcel in, or near, his old location, as nearly as possible of the same value as what he gave up. Ten per cent is subtracted to cover the making of wider streets, larger parks, and the cost of the reallocation. Obviously the new parcelling, though slightly smaller than the old, would eventually be far more valuable. It is a grand scheme, but just how it can be brought into play under the Constitution of the United States and the existing state laws is far from clear.

*Tuesday, February 20.*—When Howard Van Doren Shaw died in 1926 his friends created a fund for the purpose of building to him an architectural memorial. Trustees of the Chicago Art Institute appointed David Adler and Robert Allerton to develop a plan. It is now a consummation—the Howard Van Doren Shaw Gallery of Architecture in the Art Institute. For the present

the Gallery shows an eighteenth-century shop front taken from Faversham, Kent; three doorways from eighteenth-century London houses; a doorway from Bethlehem, Pa., of 1817; and a fine English lead cistern of the eighteenth century. I can well imagine Howard Shaw taking a keen pleasure in all of these things and in other features that are still to come to the Shaw Memorial.

*Wednesday, February 21.*—It is a queer thing, when you come to think of it, that the United States is perhaps the only large nation in the world without a national art gallery. The nearest approximation of an art gallery that the government owns is the Smithsonian Institution. A long time ago the late Charles A. Platt designed a national gallery of art, for which a site had been set aside in Washington. Congress never got round to making provision for anything so little flavored with materialism as an art gallery, and in the meantime the site has been used for something else. As the years go on, men die leaving important treasures of art to the country. Probably more such treasures would be thus bequeathed if there were a place to put them, which there is not. At present such things are stored in the cellars of the Smithsonian Institution, or some other exhibit is displaced to give them exhibition room for a time. Not a bad project for The Public Works Administration these days.

*Friday, February 23.*—We were speaking some time ago about what an interesting thing it would be to make a world's fair out of national villages. Paris is reported to be trying this scheme in a national fair of villages representing all the districts of France, and now the 1934 continuation of the Chicago Fair is fairly bristling with villages. In addition to the Belgian Village of last year, there is to be a Swiss Village, an American Colonial Village, an Old English Village, a Black Forest Village, a Tunisian Village, and a Spanish Village.

*Saturday, February 24.*—The matter of low-cost, large-scale housing seems to have become a tangle resembling ticker tape in a basket. There is no pattern to it. I meet one man who is all heated up over the necessity of holding these buildings down to four stories for a maximum height. I meet another man who is aflame with the idea that prefabrication is the only answer. I meet a third who has his eye fixed upon the fact that you cannot build this housing where the land costs too much money. And so it goes. Meanwhile, we get no housing built. The Regional Plan Association of New York comes out this week with a graphic survey showing blighted areas in New York that might be considered for rehousing projects. These areas are determined by three factors: low rentals,

low values, large population loss. In other words, here are certain parts of the city that are not up to minimum standard, so let us rebuild them. Why? Perhaps the factor of population loss means instead that we should merely raze the buildings on these areas. It is all a tangled pile of ticker tape. Is there not some way to plot definite objectives and keep ourselves on the main road toward these? Germany has done it, in spots. Russia is doing it, and we do not need Communism to do it here. Certain sections of the country are suited to certain industries. Here are our natural resources; here, our main trading posts. It is far easier to move populations than to move these fundamentals. Russia says, in effect, here we have certain mineral deposits. These deposits will last us two hundred years. Of the total we need to draw out for our industrial uses so many tons a year. It will take this many people to turn this raw material into a finished product. Therefore, let us build a city for that many people—a city that is properly planned to give light, air, and space to every one, where the residential section is not covered by the smoke of the factories, nor exposed to the coldest winter winds. Rebuilding a block in New York City, or four blocks, does not necessarily fit into this picture at all.

*Monday, February 26.*—The talk at The Architectural League today around the luncheon tables had veered suddenly from housing and other public works possibilities to the more immediate difficulties of digging one's way through snow drifts about the suburban and country homes—snow drifts that seem to have broken all records since the famous blizzard of 1888.



*Wednesday, February 28.*—While the eyes of the architectural profession are seeking new fields of activity in surveys, in housing, in appraisal work, there is a field which should not be overlooked. It falls under the general classification of alteration work, but it is in a special class of its own, a class of work resulting from reorganizations and removals of business organizations. It is amazing how frequently a business requires a whole new architectural setting. It seems but a short while since I went with Ely Kahn to see the magnificent salon he did for Yardley in the Knox Building. Today Yardley has moved to a new establishment in Rockefeller Center, and the old premises are being remodelled for a new beauty parlor. And speaking of Ely Kahn's work, the magnificent jewelry establishment that he designed two years or so ago for Van Cleef & Arpels has long since passed into other hands, necessitating the architectural changes that these business moves always bring.



THE NINETIETH IN A SERIES OF COLLECTIONS OF PHOTOGRAPHS  
ILLUSTRATING VARIOUS MINOR ARCHITECTURAL DETAILS

# ARCHITECTURE'S PORTFOLIO OF MODERN ORNAMENT

*Subjects of previous portfolios are listed below  
at left and right of page*



*Below are the subjects of  
forthcoming Portfolios*

## Rustication

MAY

## Organ Cases

JUNE

## Garden Furniture

JULY

## Window Heads, Exterior

AUGUST

## Spires

SEPTEMBER

## Flèches

OCTOBER

*Photographs showing interesting  
examples under any of these head-  
ings will be welcomed by the Edi-  
tor, though it should be noted that  
these respective issues are made up  
about six weeks in advance of  
publication date.*

❖ 1926  
DORMER WINDOWS  
SHUTTERS AND BLINDS

❖ 1927  
ENGLISH PANELLING  
GEORGIAN STAIRWAYS  
STONE MASONRY TEXTURES  
ENGLISH CHIMNEYS  
FANLIGHTS AND OVERDOORS  
TEXTURES OF BRICKWORK  
IRON RAILINGS  
DOOR HARDWARE  
PALLADIAN MOTIVES  
GABLE ENDS  
COLONIAL TOP-RAILINGS  
CIRCULAR AND OVAL WINDOWS

❖ 1928  
BUILT-IN BOOKCASES  
CHIMNEY TOPS  
DOOR HOODS  
BAY WINDOWS  
CUPOLAS  
GARDEN GATES  
STAIR ENDS  
BALCONIES  
GARDEN WALLS  
ARCADES  
PLASTER CEILINGS  
CORNICES OF WOOD

❖ 1929  
DOORWAY LIGHTING  
ENGLISH FIREPLACES  
GATE-POST TOPS  
GARDEN STEPS  
RAIN LEADER HEADS  
GARDEN POOLS  
QUOINS  
INTERIOR PAVING  
BELT COURSES  
KEYSTONES  
AIDS TO FENESTRATION  
BALUSTRADES

❖ 1930  
SPANDRELS  
CHANCEL FURNITURE  
BUSINESS BUILDING ENTRANCES  
GARDEN SHELTERS  
ELEVATOR DOORS  
ENTRANCE PORCHES

1930 ❖  
PATIOS  
TREILLAGE  
FLAGPOLE HOLDERS  
CASEMENT WINDOWS  
FENCES OF WOOD  
GOTHIC DOORWAYS

1931 ❖  
BANKING-ROOM CHECK DESKS  
SECOND-STORY PORCHES  
TOWER CLOCKS  
ALTARS  
GARAGE DOORS  
MAIL-CHUTE BOXES  
WEATHER-VANES  
BANK ENTRANCES  
URNS  
WINDOW GRILLES  
CHINA CUPBOARDS  
PARAPETS

1932 ❖  
RADIATOR ENCLOSURES  
INTERIOR CLOCKS  
OUTSIDE STAIRWAYS  
LEADED GLASS MEDALLIONS  
EXTERIOR DOORS OF WOOD  
METAL FENCES  
HANGING SIGNS  
WOOD CEILINGS  
MARQUISES  
WALL SHEATHING  
FRENCH STONEWORK  
OVER-MANTEL TREATMENTS

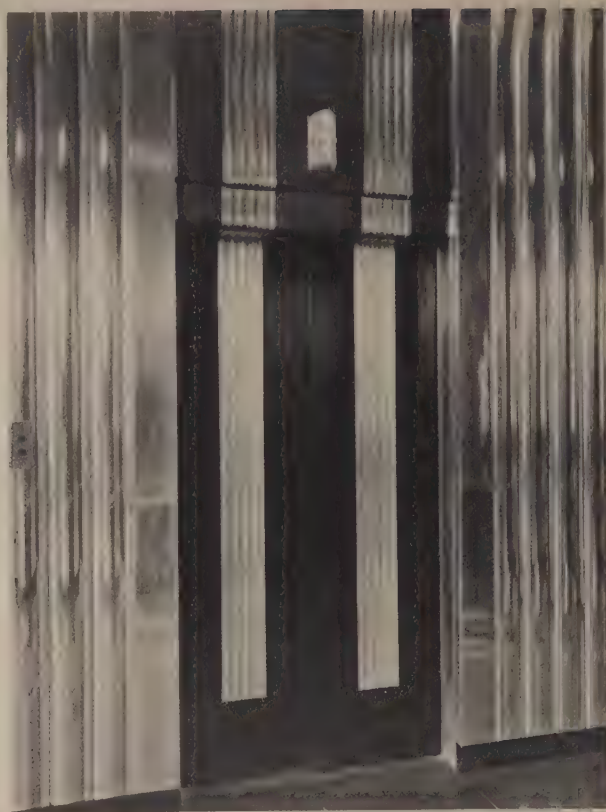
1933 ❖  
BANK SCREENS  
INTERIOR DOORS  
METAL STAIR RAILINGS  
VERANDAS  
THE EAGLE IN SCULPTURE  
EAVES RETURNS ON MASONRY  
GABLES  
EXTERIOR LETTERING  
ENTRANCE DRIVEWAYS  
CORBELS  
PEW ENDS  
GOTHIC NICHES  
CURTAIN TREATMENT AT  
WINDOWS

1934 ❖  
EXTERIOR PLASTERWORK  
CHURCH DOORS  
FOUNTAINS





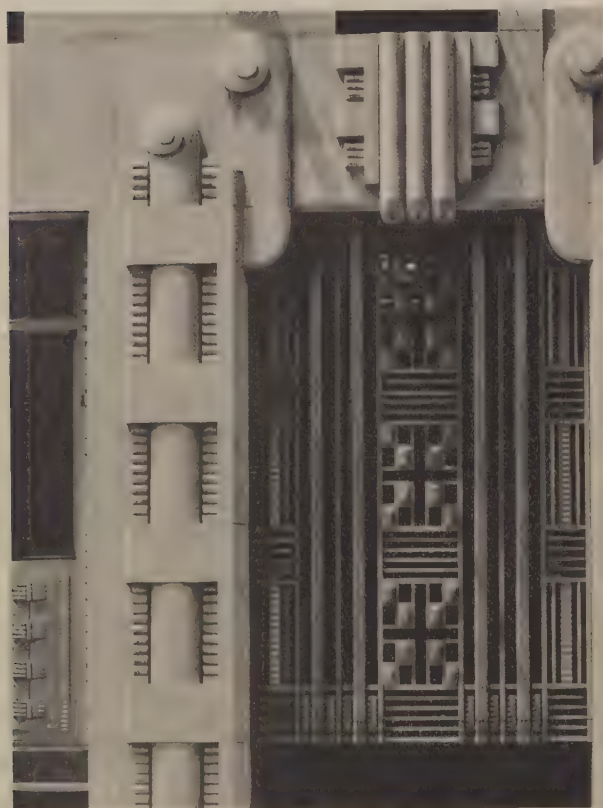
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*Holabird & Root*

*Sloan & Robertson*

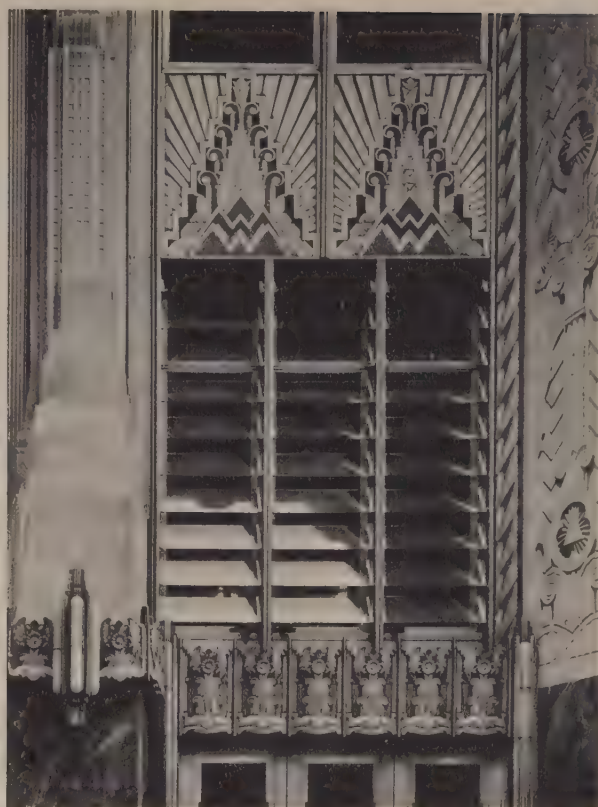
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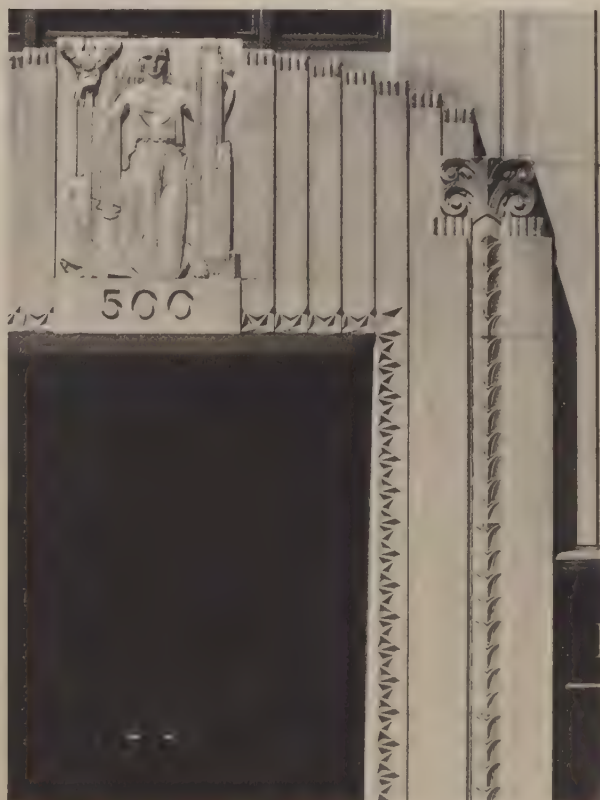
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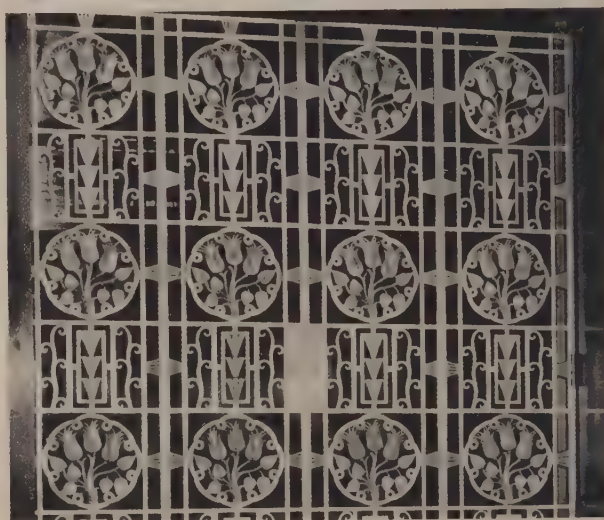
*Clinton & Russell and Holton & George*

*Voorhees, Gmelin & Walker*

*Shreve, Lamb & Harmon*





*Fellheimer & Wagner**Shreve, Lamb & Harmon**Reinhard & Hofmeister; Corbett, Harrison & MacMurray; Hood & Foulhoux**Schultze & Weaver**Vahan Hagopian*

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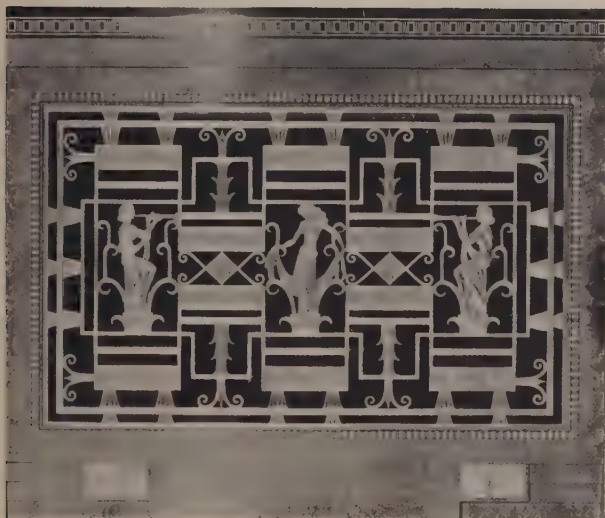


*G. S. Underwood*



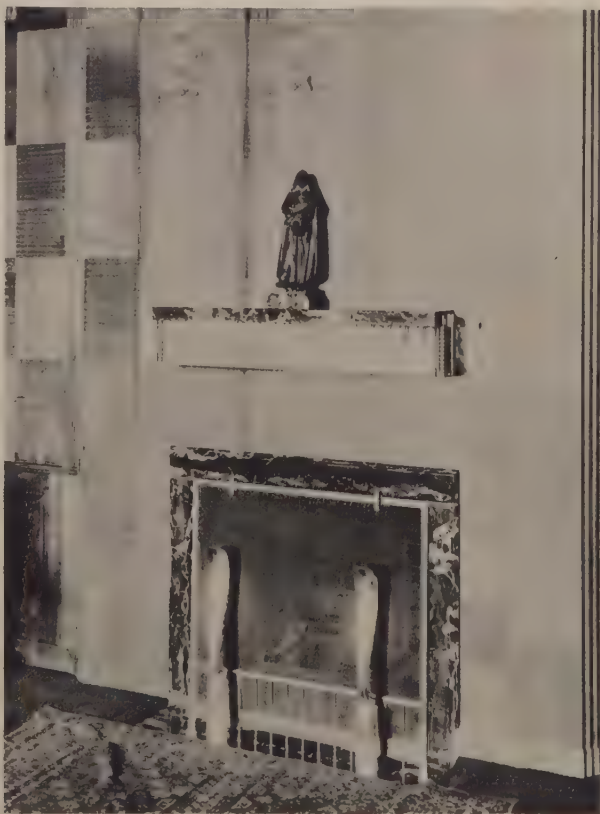
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*The Firm of Ely Jacques Kahn*

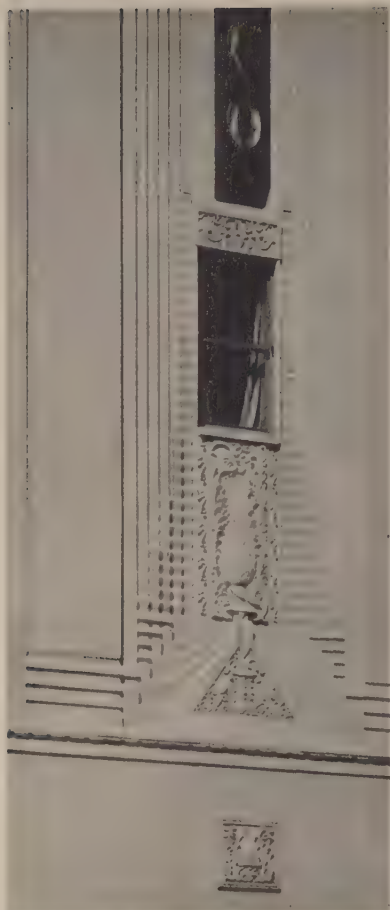


*Schultze & Weaver*

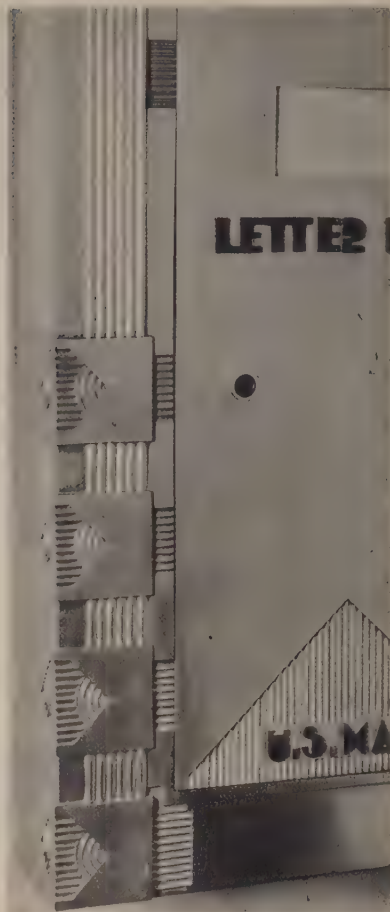
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*Nimmons, Carr & Wright*

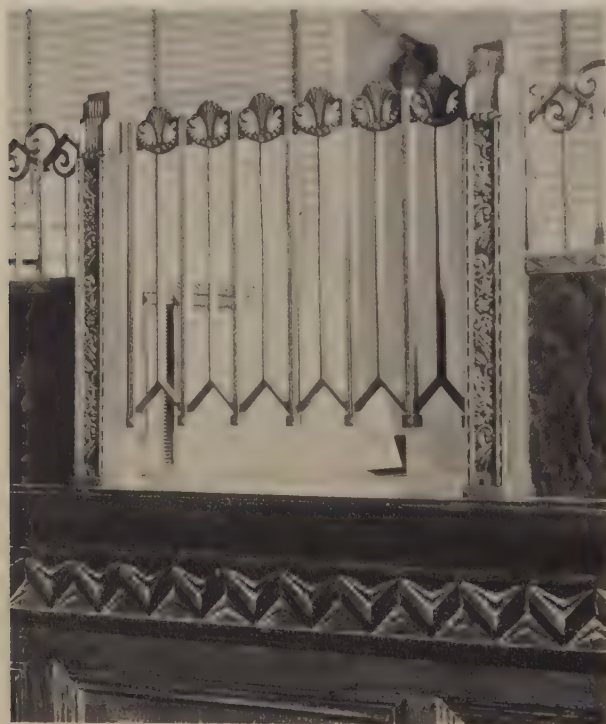


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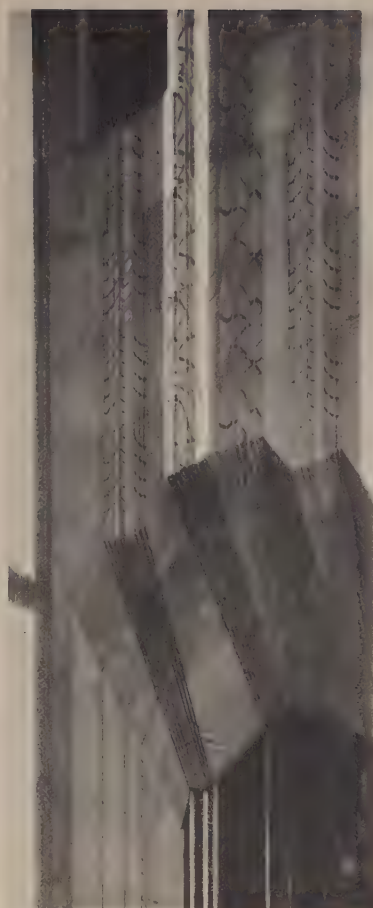
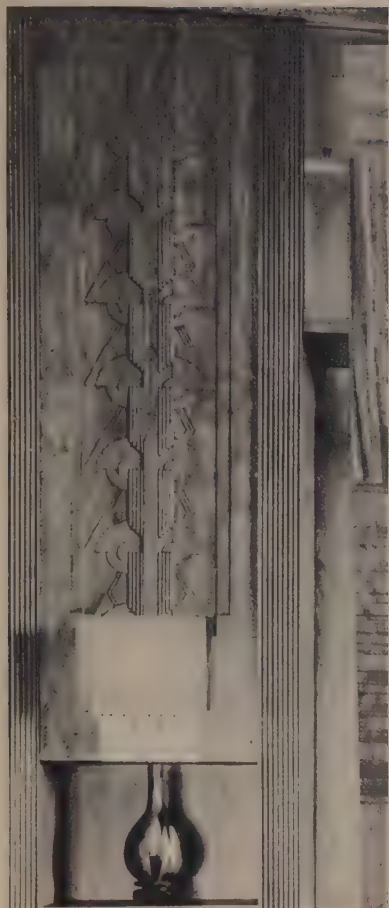


*Morgan, Walls & Clements*

*W. H. Harrison*







*The Firm of Ely Jacques Kahn*

*Voorhees, Gmelin & Walker*

*John and Donald B. Parkinson*

*Morgan, Walls & Clements*





*Mowbray & Uffinger**Albert Kahn, Inc.**Shreve, Lamb & Harmon**Ralph H. Doane*





*L. W. Briggs Co., Frederic C. Hiron*



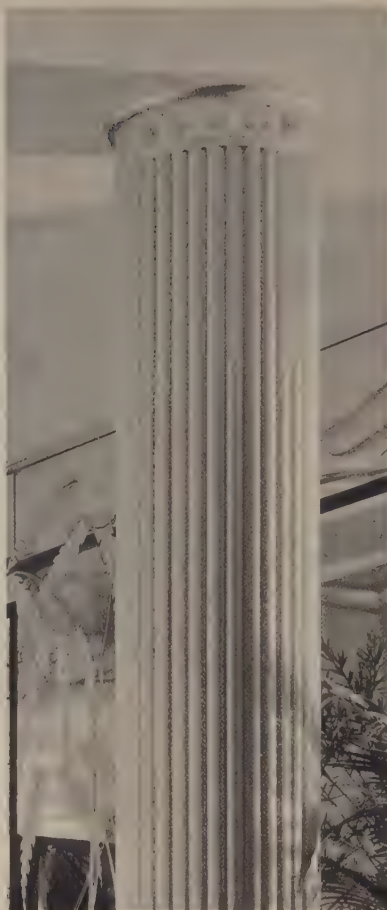
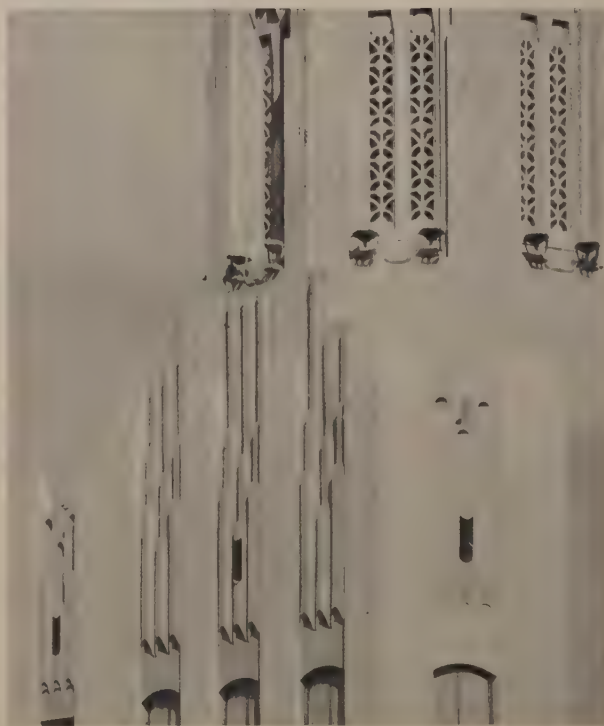
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*Moise H. Goldstein*

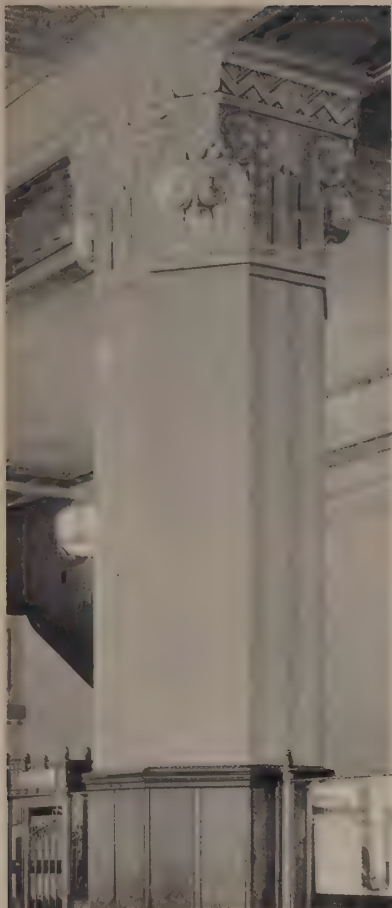
*Nimmons, Carr & Wright*





*The Firm of Ely Jacques Kahn**Schultze & Weaver**Voorhees, Gmelin & Walker**James Gamble Rogers**Moise H. Goldstein*





*Aleck Curlett*



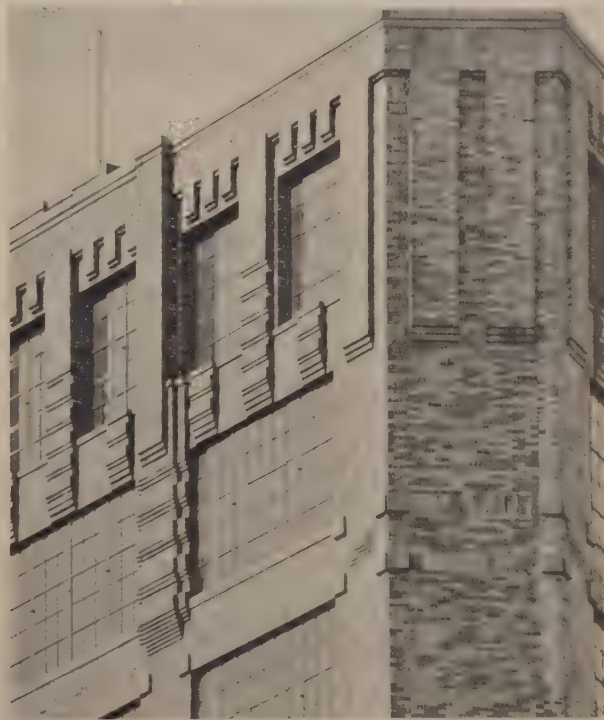
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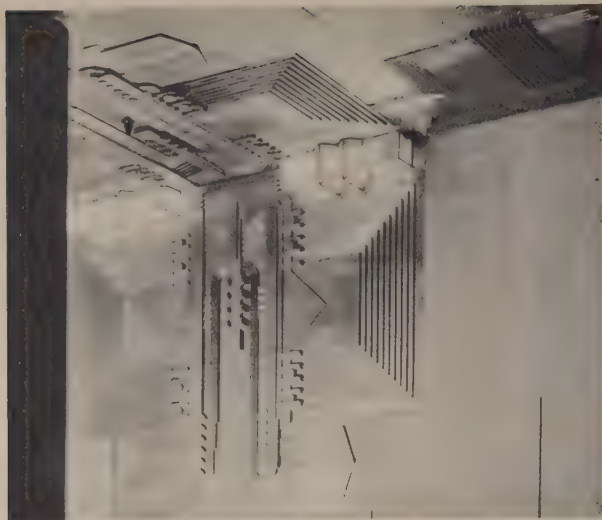
*Voorhees, Gmelin & Walker*

*Schultze & Weaver*

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*Voorhees, Gmelin & Walker*



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*John Mead Howells; Raymond M. Hood, assoc.*

*Fellheimer & Wagner*



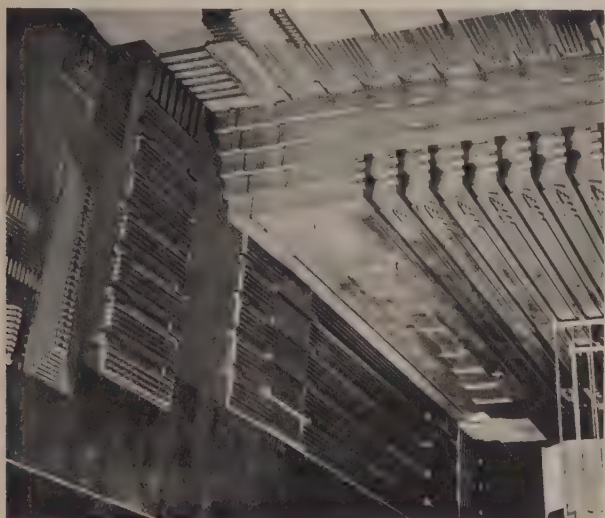




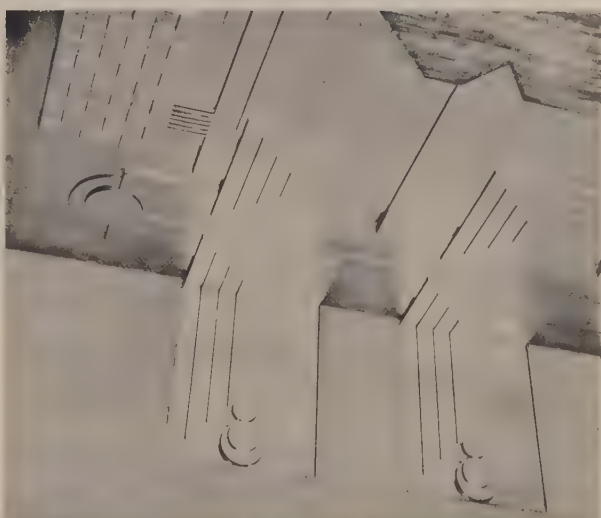
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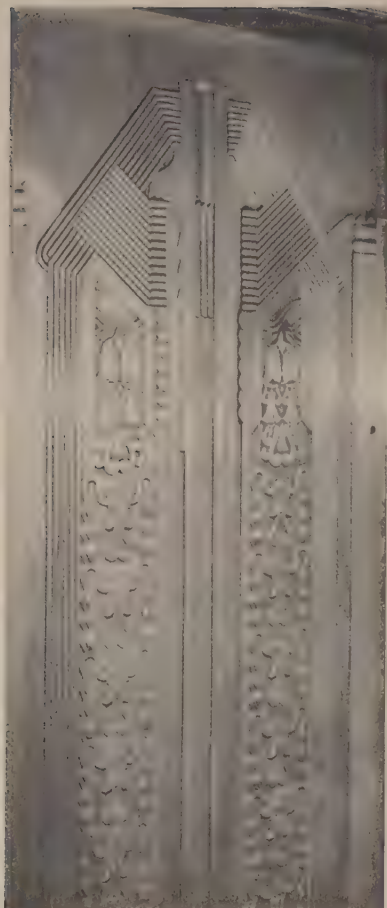


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*Douglas Orr*

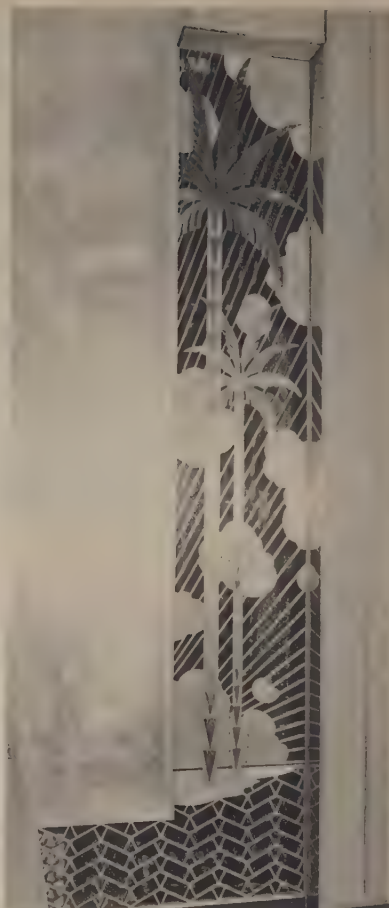




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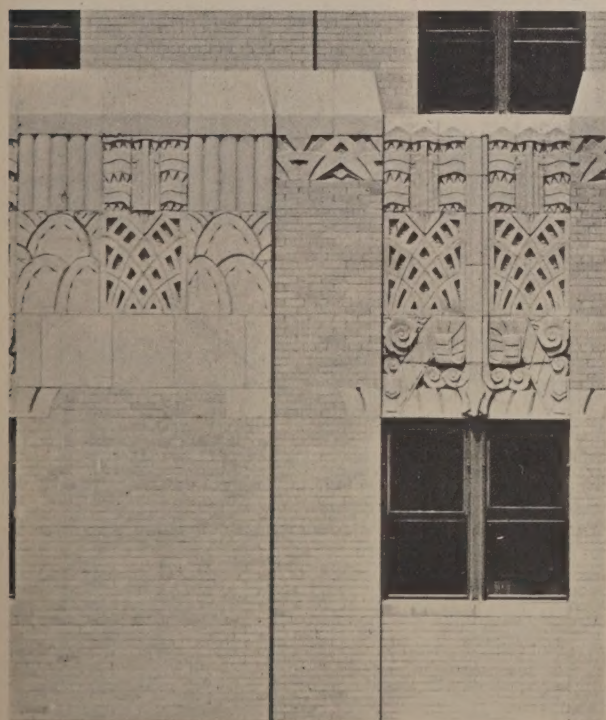
*Samuel Lunden ; John and Donald  
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*John Mead Howells ; Raymond M.  
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*Sugarman & Berger*

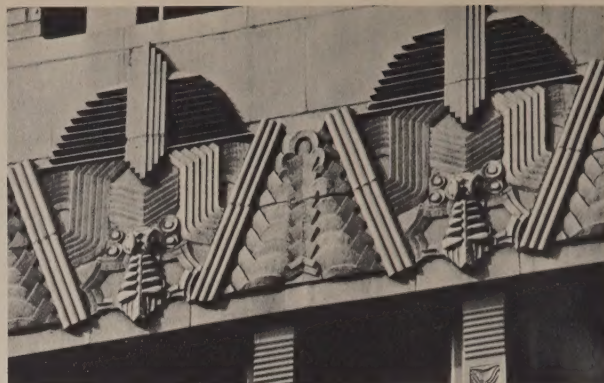
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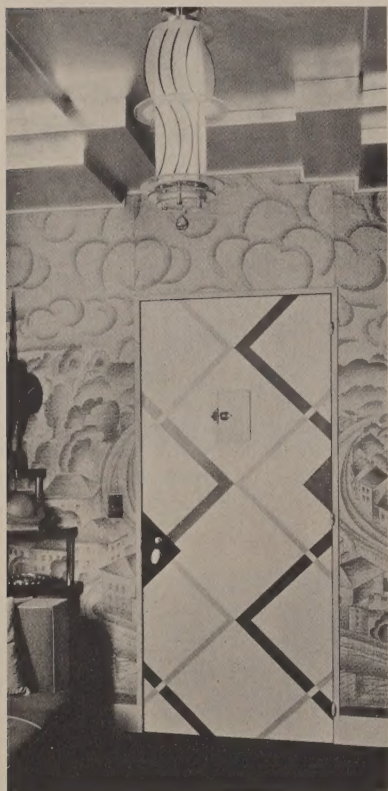




*L. W. Briggs Co., Frederic C. Hiron*



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*Fellheimer & Wagner*



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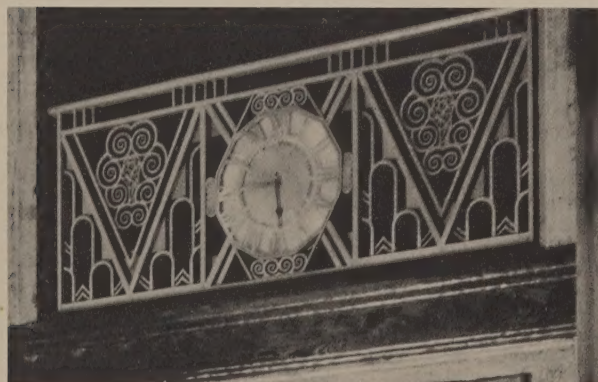
*Vahan Hagopian*



*Holabird & Root*

*John and Donald B. Parkinson*

*Sloan & Robertson*











JOSEPH URBAN

1872 :: 1933

HE HAD but one philosophy, called the Joy of Living. This was the essence of all he did, of all he said, and of all he believed. To create beauty and by so doing create happiness was his approach to life, and to spread happiness was his accomplishment, not only through his most sincere and lovable nature, but by an unflagging devotion to the creation of beautiful things. Believing that life to be joyous must be beautiful, and conversely that through beauty life could be made joyous, to create beauty became his goal, and by virtue of that he lived and died a great artist. The ideal can be seen in all his achievements from the fanciful fairy-tale illustrations to his last work on the Chicago World's Fair. It is seen in his architecture, in his decorative interiors, in his stage productions, in his murals, which were, when the final analysis is made, merely reflections and inevitable results of his nature. The joyous spirit dwelt with him, grew with him, and went out from him into others' lives. Only those who knew him in his daily life were able to feel its full intensity, but fortunately for all, the works of art created during his too brief years are sublimated with this tremendous ardor and remain for our enjoyment and admiration through the years.

OTTO TEEGEN